

THE Publishers' Weekly

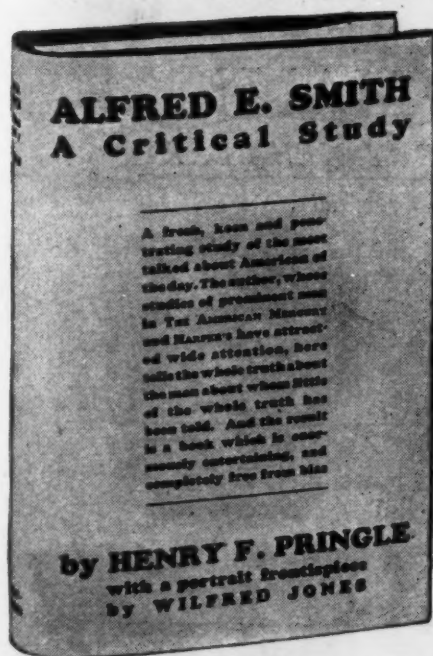
The American BOOK TRADE JOURNAL

VOL. CXII

NEW YORK, SEPTEMBER 3, 1927

No. 10

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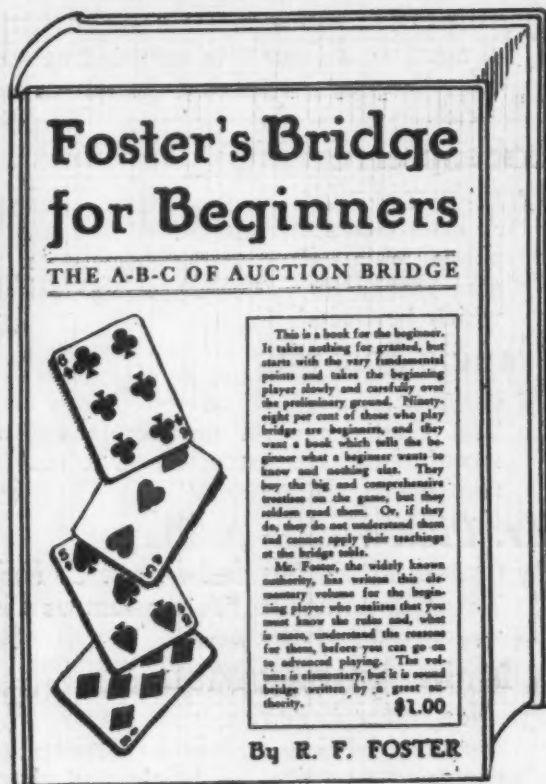
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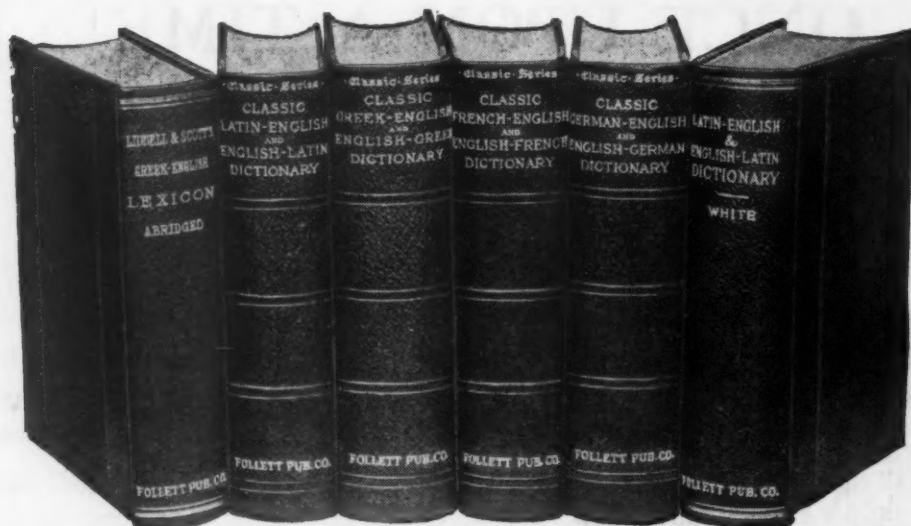
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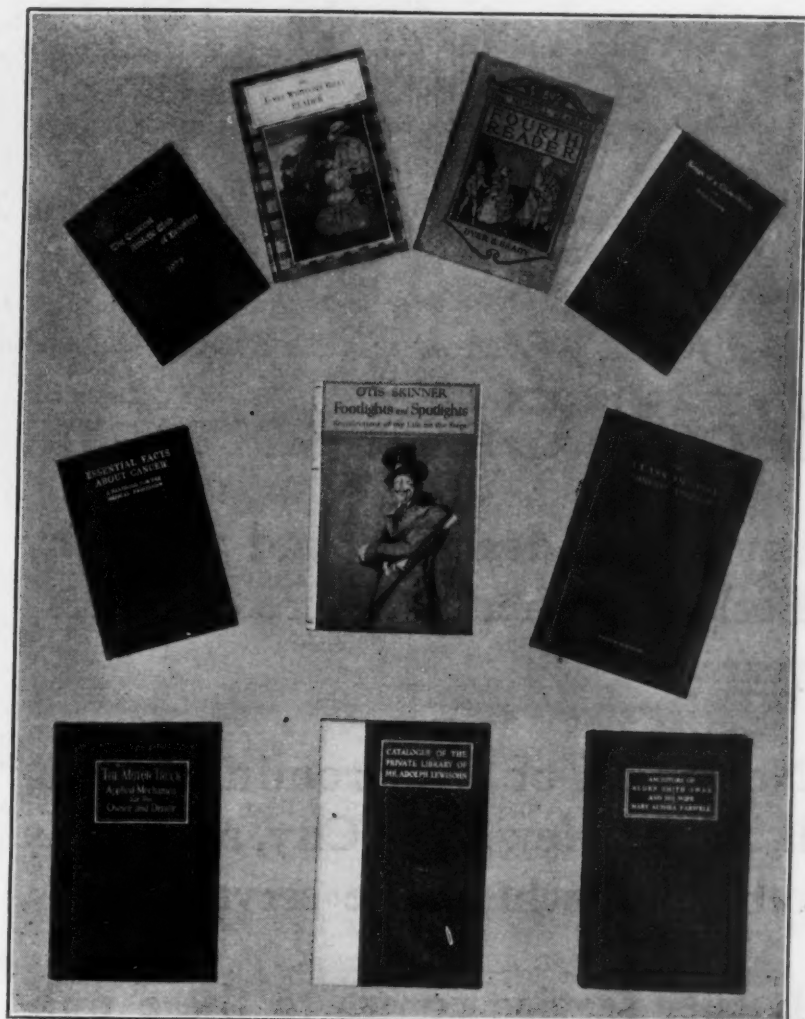
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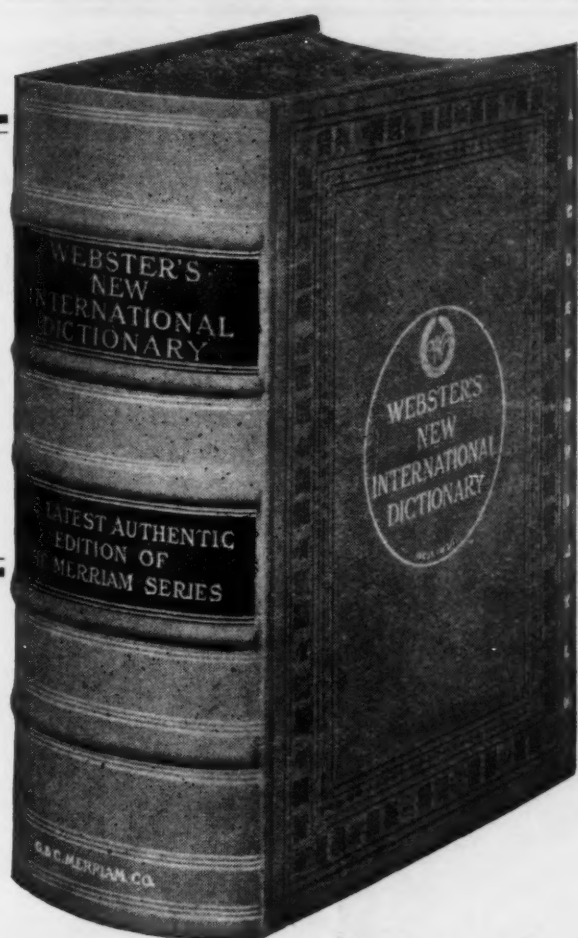
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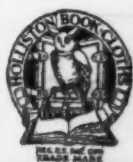


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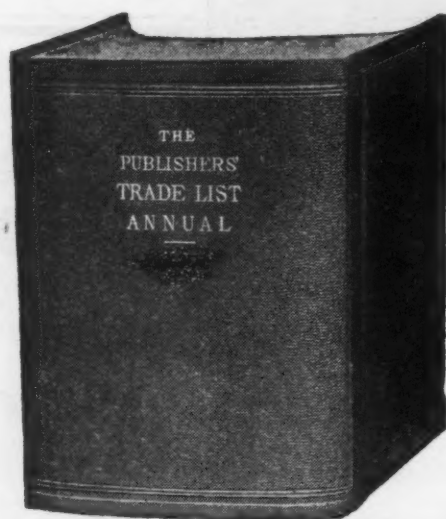
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The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, SEPTEMBER 3, 1927

The Graphic Arts Exposition Opens in New York

*Modern Printing in All Its Phases and Examples of the Finest
American and Foreign Product at the Grand Central Palace*

PUBLISHERS of New York City and vicinity will have an opportunity to view what is probably the largest exhibition that has ever been held of the equipment, materials and processes used in printing and its allied industries when the Fourth Educational Graphic Arts Exposition opens at the Grand Central Palace, New York, on Monday of next week.

The opening on Monday, which is Labor Day, is for the trade and invited guests only. On Tuesday, September 6th, the show will be thrown open to the general public. It will remain at the Palace for two weeks, ending September 17th.

The exposition, which will occupy three of the spacious floors of the building, is an industrial event of international scope and significance. Back of it are the International Association of Printing House Craftsmen, the United Typothetae of America, the International Association of Electrotypers of America, Employing Bookbinders of America, International Trade Composition Association, International Printers Supply Salesmen's Guild,

and representatives of other allied and affiliated interests. These six organizations will hold their annual conventions during the two weeks the Exposition is on, and it is expected that the conventions will be attended by visitors from England, Australia, New Zealand, South Africa, Canada, Mexico, and many of the countries of Continental Europe. Representative displays of the work of leading European book and commercial printing houses are included among the exhibits, of which more than 150 have been assembled.

Of the three floors given over to the Exposition, two are devoted to working exhibits. Among these are a model composing room with full equipment showing

the cut-cost system in operation, machine composition of all kinds with displays of machine-set typography, the latest type pressroom, photo-engraving, electrotyping and lithographic equipment, as well as complete folding, binding and cutting machinery.

Publishers will thus have an opportunity to acquaint themselves at first hand with the latest developments in the machinery

SEPTEMBER 5-17, 1927



**GRAPHIC ARTS
EXPOSITION**
PRINTING AND ALLIED INDUSTRIES
GRAND CENTRAL PALACE, N.Y.C.

and processes that enter into book manufacture and to make a study of the different systems.

The third floor contains representative examples, drawn from both American and European sources, of recent attainments in illustration, engraving, fine printing, lithography, papers and inks, as well as a number of printers' exhibits. Of this grouping of processes, materials and finished product, the central feature is the Graphic Arts Gallery, a classified display of typography and the reproductive arts, selected under the auspices of the American Institute of Graphic Arts. Printers, publishers and advertisers were invited some months ago to submit specimens of exceptional work produced during the past year for this display, the specimens being passed on by a jury of Institute members.

The material shown in the Graphic Arts Gallery is arranged in eight groups, as follows: Books and Bookbindings, Institutional Books and Commercial Printing, Newspaper Advertising Typography, Magazine Advertising Typography, Design and Illustration, Process Engraving and Color Reproduction, Offset and Lithographic Printing, and Rotogravure and Aquatone. Special attention has been given to methods of grouping and display, the specimens being shown so far as possible in such a manner as to permit of their being examined in full detail. All exhibits carry descriptive labels, specifying types, inks, and other technical features, and giving credit to the producers.

The Graphic Arts Gallery was arranged under the personal supervision of Henry Lewis Johnson of Boston, well known as an instructor in fine printing, and the jury for the selection of specimens was composed of Heyworth Campbell, Lester Douglas, Harry A. Groesbeck, Elmer Adler, and Frank Merrill Seamons, all

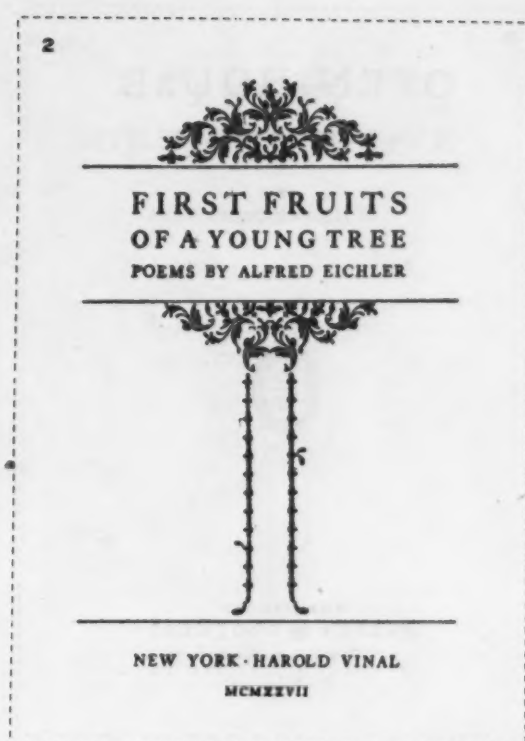
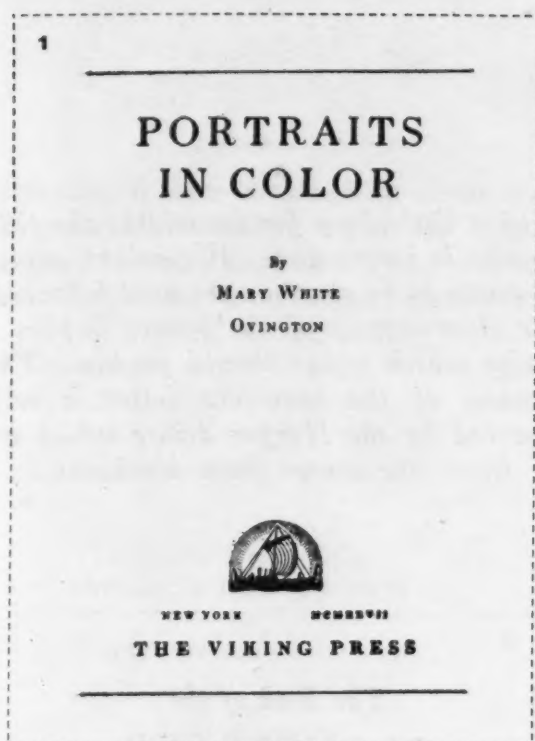
of the American Institute of Graphic Arts.

"The Color Age" was taken as the keynote of the Exposition, and this theme has been carried out in the decorations as well as the exhibits. Here again is a feature of special interest to publishers and to their manufacturing men. Recent printing, both book and commercial, has reflected the innovations in vivid colorings that have come about in dress, architecture and furnishings, and publishers will find much in the Exposition to apply to their own use of color in covers, jackets and title pages. Demonstrations of the means of producing broad and brilliant colors and displays of printing inks designed to meet the most extreme modern requirements are shown in the exhibits, and papers also feature new colors and textures. These examples of the use of color, particularly the European specimens, will be of interest to men in the advertising departments of publishing firms as well as to manufacturing managers.

Of interest to publishers, too, is the exhibit of "Ornament in Printing," contributed by the Metropolitan Museum of Art, which also co-operated in arranging a number of the other exhibits. This display is under the direction of William M. Ivins, Jr., curator of the Print Department. In another section are shown some of the beautiful descriptive works and fine catalogs that have been made for the Museum by such printers as D. B. Updike, Bruce Rogers and Carl Purington Rollins.

An exhibit has also been arranged by the International Press Exhibition to be held in Cologne, Germany, in 1928. Some of the sponsors of this exhibition, which promises to be one of the most interesting ever held in Europe, are coming to the New York Exposition to pick up ideas and get into closer touch with the allied industries in America.

This Annual "Bookmaking Number" of the Publishers' Weekly has been postponed this year from mid-August to coincide with the opening of this notable educational exhibit which is held only at five-year intervals.



The curtain rises to a colorful scene. The type itself suggests warmth and color. The arrangement of the page balances and holds together. Particularly pleasing is the lower portion which forms a well-designed pyramid. The publisher's device is a bit too gray for the type. A redrawing to match this kind of type would remedy the defect.

Poetry invites the greatest care in setting. The title-page must enter into the spirit of the verse. Robert Josephy adds grace and beauty with the decoration above, which is printed in light green ink with the type and rules in black ink. Lest the design suggesting a tree be too novel for us, the type and rules follow the best traditional lines.

Ten New Title-Pages

Mary McRae McLucas

THE title-page "is the page first inspected, and it attracts or repels at a glance. If it does attract, praise or purchase may follow; if it does not, the book is usually closed unbought, and is ever after remembered with a dislike which will cling to the edition." This is Theodore Low De Vinne's comment in the preface of his book devoted entirely to the subject of title-pages. It gives evidence of the importance which a master printer attached to this part of book-making.

In an introduction to the Graphic Arts edition of "Fifty Books, 1926," W. A. Dwiggins likens the title-page to an overture. "This is the place to marshal all the

scenic effects you can afford. Here is the one chance the usual commercial book gets to make a little melodious noise."

What are the publishers offering us this fall in the way of "overtures" and "melodious noise"?

It would be foolish to claim that the title-pages reproduced here are the ten best of all the fall books, many of which are still in the process of manufacture. Instead, they are presented as a selection from about a thousand available new titles. This selection shows title-pages that are in harmony with the subject matter and the setting of the text. Let us examine each to see how it marshals its scenic effects.

3

OPEN HOUSE

A BOOK OF ESSAYS

BY

J. B. PRIESTLEY



PUBLISHERS
HARPER & BROTHERS
New York and London
MCMXXVII

4

Here is a title of interest in the very wording. These lines fall naturally into a pleasing title-page. The type face, one that is seldom used (and more's the pity), suggests the boldness and daring of the Gloucester Fishermen. Bits of italic upper and lower case serve to decorate and relieve the formality of the Roman capitals. The drawing of the cod fish, the very objective of these fishermen's ventures, adds an appropriate note.

5

JESUS

A NEW BIOGRAPHY

By SHIRLEY JACKSON CASE



THE UNIVERSITY OF CHICAGO
PRESS · CHICAGO · ILLINOIS

3

Altho a little long for its width, the title opposite is interesting. We might expect the essays to be spacious yet well balanced. The clear-cutness of the letters implies a dignity which essays should possess. The grayness of the open-face letter is well answered by the Harper device which relieves the center from bleakness.

4

The Book of the
GLOUCESTER
FISHERMEN

by

JAMES B. CONNOLLY

Illustrated by

HENRY O'CONNOR



New York

THE JOHN DAY COMPANY

1927

5

Here the five-letter word of the title is nicely set in capital letters of a very large size, well letter-spaced. These large capitals are softened by the use of blue ink, which gives harmony to the title that cannot be shown in this reproduction. The book requires the dignity that the square setting of Roman capitals imparts. The press device, drawn by Preissig, adds interest to the center of the page without destroying the dignity of the whole.

6

Distinction is here attained by clean type and graceful ornament. On the actual title-page the two lines at the top and the Doubleday, Page & Company device are printed in light red.

LET US HIGHLY RESOLVE

By
GENE STRATTON-PORTER

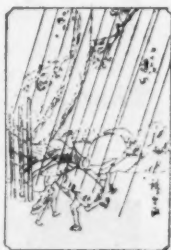


GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1927

7

HOW TO KNOW JAPANESE COLOUR PRINTS

By
ANNA FREEBORN PRIESTLEY



ILLUSTRATED

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1927

7

This page shows how beautifully the title-page may be attuned to the content and treatment of a book. The illustration is printed in light mulberry and the type in black. Here are simplicity and delicate decoration combined. The type attempts only the simplest Roman capitals, properly spaced to fill a large page. The Japanese print does the rest, and the scenic effect is charming.

8

JOHN SARGENT

BY
THE HON. EVAN CHARTERIS, K. C.

WITH REPRODUCTIONS FROM HIS
PAINTINGS AND DRAWINGS

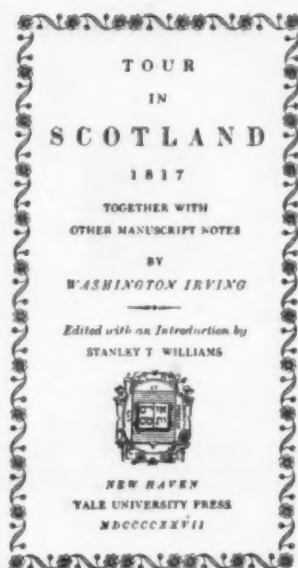


CHARLES SCRIBNER'S SONS
NEW YORK
1927

8

Biography is still having its day, and furnishes good material for title-pages. Nothing new has been attempted in this page. It follows the time-honored custom of Roman capitals thruout and adds to this the one-point rules to separate the lines at proper intervals. Solidarity, dignity, and character rule this title-page. The curtain rises on a work of importance to judge from the overture here presented.

9



This title page retains the spirit of its period without being a slavish copy. Mr. Rollins has given us an interpretation of a former overture, which gains by its masterly rendition. The border, the different types, the short lines and general treatment are in perfect harmony with the time and place of the book.

10

A Bermuda Garden of Song

By
Bessie Gray



Boston
Marshall Jones Company

10

The use of italic upper and lower case is refreshing after so many titles in roman capitals. When the copy lends itself to such a treatment the result is very happy. Poetry frequently does, and this volume does particularly. If the publisher had refrained from using his ornate device the italic with the swash letters would appear even more graceful and suitable. Blot out the device with a small square of white paper and see this page at its best.

The modern title-page, discarding subtitles and descriptions of the book, is very brief in the wording. This makes it difficult for the typographer to construct a full and balanced page from so little material. The titles above have used drawings and devices to fill in the gaps, and that is, on the whole, the most satisfactory solution. In addition it is necessary to set the

title large enough to fill the given space. Timid titles lack character.

It is interesting to see that all the title-pages reproduced here are set in type. Altho a few of the fall books have hand-lettered title-pages, none of them were interesting enough to include. As long as the book is set in type, the title page harmonizes better if it also is set in type.

Private Presses and the Books They Have Given Us

Will Ransom

I

What a Private Press Is

THE story of private presses is no more than a tiny chapter in the record of the graphic arts. All of them and all of their productions, in number and quantity, are but an infinitesimal part of the deluge of printing which has swept over the world since the middle of the fifteenth century. Yet their influence upon printing, and even publishing, is out of all proportion to their size and number. A later chapter will explain the effects of this influence and the subtle standards by which it is measured.

By far the greatest volume of printing has been produced within the past one hundred years, or less, and most of the private presses have flourished during that period. There is good reason. So long as, in earlier times, all the presses in existence could not supply the constantly increasing need for books and more books, every printer was compelled to serve necessity rather than choice. Only when equipment and workers were more than sufficient to the need were any of them available for unnecessary uses.

That is the distinction of a private press; it is unnecessary, in the practical sense. Serving the economic requirement of wide and rapid literary distribution is not within its province. It has a great many other characteristics, but this one quality of needlessness sets it apart from the public printing plants, all of which are assumed to be necessities. (Some of them really are). It should be borne in mind that un-

necessary is not synonymous with useless in this case, for many things that do not fulfill a practical need have certain definite uses. In fact, impractical efforts often blaze new trails toward accomplishment. In this way, some private press experiments

have contributed greatly to standards and practices in the graphic arts. In two instances, at least, they have represented, or contributed to, the beginning of a distinctly identifiable epoch.

Assuming a certain curiosity on the part of those to whom a private

press is an unknown quantity, a definition, or, more properly, a description, is in order. The needlessness of a private press is, at one and the same time, its least interesting and most important quality. For, because it is not hampered by necessity, it has freedom in every direction—and those directions have been numerous and varied. However, there is one common factor, the freedom just mentioned. Privacy is the privilege of excluding, or disregarding, all exterior influences; the privilege a person has of doing things in his own way, either because that is his greatest pleasure or because he considers it the right, or at least a better, way to do them.

Financial independence is, of course, imperative. At any rate, a private press, in the true sense (the only one here considered), must be free from the necessity of monetary return. Its fundamental spirit is a desire for artistic or pleasurable personal expression. It is true that gen-

MR. RANSOM, Chicago designer and typographer, begins a series of articles on the functions and accomplishments of the private presses of England and America, which will continue for eight or ten issues in the first and third numbers, each month.

erous patronage has enabled a number of private presses, including one of the most important, to operate for a longer time and more prolifically than it otherwise might, but that was only a natural result, not the pre-established goal. It is only another proof that "virtue (by which is meant work guided by wisdom) is its own reward."

Private presses fall readily into a few broadly defined kinds. They have fulfilled the dreams of craftsmen, artists, prophets, writers, and dilettantes. They have been operated for mere pleasure, for typographic experiments, and for literary release from current conventions. Some have assumed to light the way to improved standards of book making—occasionally with success. In a few cases, private presses were founded exclusively for issuing propaganda or esoteric doctrine, but those do not come within the scope of this consideration, which is devoted almost entirely to typographic interest. Two reasons govern this restriction. It is the most important and greatest in volume of their activities, and we are even now in the throes of a renaissance of all the graphic arts, especially in the realm of typography. (Besides, it is the writer's viewpoint).

Among the different kinds of private presses, we have, first, the craftsman who finds his greatest joy in handling type, ink, and paper, and has leisure and means sufficient to warrant his choosing that avocation. Being only a craftsman, he does not attempt to create new materials but secures such types and equipment as are available and proceeds to print. It is usually a book that he aims for, that being the acme of accomplishment toward which all printing is directed, tho there are rare exceptions who wisely confine their efforts to simpler forms. In the writer's experience, there is a greater thrill in designing a simple broadsheet or solving the problems of writing and arranging an announcement of "Books Issued and In Preparation" than in producing a book. If the craftsman has taste, his productions are accepted as worthy efforts and his press achieves a certain following among collectors of books and typography.

It is apropos, at this point, to give some consideration to the selection of types. Exclusive type faces, specially designed and

cast, are desirable; yet Dr. Daniel, finding beauty in some discarded fonts, brought the Fell types back into public knowledge and favor, and at least one other private printer, using one common face, is known to have accomplished strangely diversified pages.

Another group includes those men who approached their first experiments from the viewpoint of type design. Of course, design, in the sense of creating new forms, is not correctly used regarding type, for our letter forms are settled, at any rate for this period. But, as meaning new arrangements of established elements, it is entirely appropriate. So these men, dissatisfied with available types of their time, set about drawing alphabets more in accord with their sense of beauty. Other men, in the way of business, have increased our store of type designs, sometimes happily, most often not, but these men of the private presses were pioneers. They labored under no restrictions but their own taste. Consciously or not, they tended toward the direct opposite of contemporary commercial practice. The results of some of those experiments are standards of today; others, of their own inertia, failed to influence later design save as pitfalls to be avoided.

Then there have been private presses whose founders were little concerned with the mechanics of production, having more nearly a publisher's viewpoint. One of these, Sir Horace Walpole, maintained one of the earliest and most interesting private presses. He is representative of this group, printing his own writings and those of his friends, together with some really important contributions to literature. It should be understood that the private press idea requires possession of mechanical equipment and operation entirely under the control of the director. He who engages a public printer to execute his ideas, tho his viewpoint be that of personal expression, is not correctly grouped among the proprietors of private presses.

Still another path of approach is represented by the author who desires to print his own writings in his own format. But this is more in the nature of a possibility than of an actual fact, for writers, by nature, are chiefly concerned with having

their wares read. They may prefer, but seldom demand, fine presentation.

While these groups serve to distinguish the different viewpoints which have created private presses, only one or two printers are entirely within one classification. Craftsmen have turned to writing, writers to printing, and dilettantes to both. Some have achieved simultaneous distinction in type design, writing, and book design. Such versatility is rare, yet it is illuminating to note that the outstanding figures, those who have contributed most of permanent worth to subsequent typography are the ones who have combined the

greatest number of elements in their activities.

The true definition of a private press remains to be stated. Everyone has a particular form of expression, to him easiest, most enjoyable, or undeniably insistent. Along with those who turn to the lines, colors, and tones of the fine arts, or the intellectual excitement of science, there are some who find their aesthetic release thru type, ink, and paper. So they become printers, either to the public, in the way of business, or to their ideal. With few, if any exceptions, they are servants of an ideal who have established private presses.

The "Co-ordinator of Printing"

Sidney A. Storer

THE infinite standardization of the mechanics of book manufacture which has made possible almost over-night production of hundreds of thousands of trade books in the modern "book factories" has entirely altered the old-time relation between publisher and printer. Only the more naïve and inexperienced still believe that one can give the ordinary printer an assorted collection of manuscript and illustrations and expect a well-made book.

The publisher demands more and more imagination, taste, and originality in the make-up of even his most ordinary books. The printer, organized and standardized to the last detail to meet price competition, has less economic encouragement than ever to give to his product the care in plan and design that was once associated with his craft. The multiplication of new and better methods of reproduction, few of which any one printer is likely to have available, has served to complicate the problem.

The publisher now finds that he has his choice between the few fine creative printers whose high-priced staff frequently makes the cost of their product commercially impractical for him, and the "book manufacturer" whose standard of mechanical quality is merely "commercially accept-

able," and who receives all his instructions as to the plan and typography of the book from the publisher's staff.

In between these two is a gap which is of the greatest seriousness to the casual publisher, and presents also a problem to the established publisher who, every so often, has a book which must be unusually well done, and which falls perhaps outside the experience of the publisher's otherwise from the publisher's staff.

To fill this gap a new profession has arisen, for men who bear to the publisher and printer somewhat the relation the architect does to builder and contractor. For want of a better term, such an organization might be called a co-ordinator of printing, because its function is part editorial, part designing, part art selection and part production.

Such an organization will not have a plant of its own, which would necessarily be limited. Instead, it is familiar with the fine points of all the many modern methods of composition, reproduction and printing, knows the work of many printers, and knows in what department each printer excels. It will suggest the method of production best adapted to the job and to the price limits imposed on it, and it will know what printer is the best to choose for the particular job.

The essential character of the co-ordinator and his organization is that he approaches his job from the point of view of the publisher, and not of the printer. He serves as a super-production department, available on demand, supplementing the work of the publisher in the way that an advertising agency supplements the work of a firm's advertising department.

The fine points which make or mar a fine book are legion. This year's introduction to the catalog of fifty books chosen and exhibited by the American Institute of Graphic Arts gives an idea of the importance of the interlocking series of steps which combine to make a book good enough to pass critical inspection.

The heart of the book, of course, is the typographic design, the choice of type and its arrangement, which must be appropriate to the nature of the text and the public for which it is intended. The generally unconscious but very real effect of various type designs, all equally good in themselves, upon the mood of the reader is too well-known to need elaboration. Given a well-chosen type face, and its general arrangement on the page, there still remain the innumerable small refinements of spacing and arrangement which make the difference between an ordinary job and a really good one.

The many modern methods of illustration reproduction lend elasticity to the designer's job, but also increase his problems, for each method is best adapted to one particular kind of copy, and demands an intimate understanding in order to produce its best results. The cost of various methods, too, varies widely in proportion to peculiar factors, so that a method which might be cheaper than another for a long run, for instance, is much more expensive for a short run. A cheaper method is often better than a more expensive one for a

certain type of copy, and there may be another type of copy which is not worth trying to reproduce except by the most expensive process—and is thus, perhaps, best left out of the book entirely.

The question of paper is as important as that of the method of printing on it. Each process of printing or reproduction requires a particular type of paper to produce its best effects. Each surface of paper produces a different effect, even with plain type. Each book demands a carefully-considered compromise between cost and durability, for many modern papers, however effective, are short-lived, and only the more expensive will survive the destructive assaults of age. The final touch to the fine book is the binding, in which the greatest need of substantiality is frequently combined with the greatest opportunity for decorative effect, which must nevertheless thoroly harmonize with the book as a whole.

In the end, the most careful planning and selection of means and material, and the most pleasing design remain at the mercy of the last process thru which the book must pass—the press, and the bindery. The designer who does not choose his printer and his binder with care, again making the best compromise between the quality he requires and the price he can pay, is in constant danger of being left with a book in which his best efforts are blurred and weakened by mechanical imperfections of printing or binding.

These and the many other fine points which go to produce the finest kind of printing are the special province of the printing co-ordinator whose function is the subject of this article. As the printing business increases in complexity and in specialization, his place seems destined to become a more and more important one.



On the Use of Type Ornament in the Design of Bindings

Robert S. Josephy

Free-lance Designer of Books

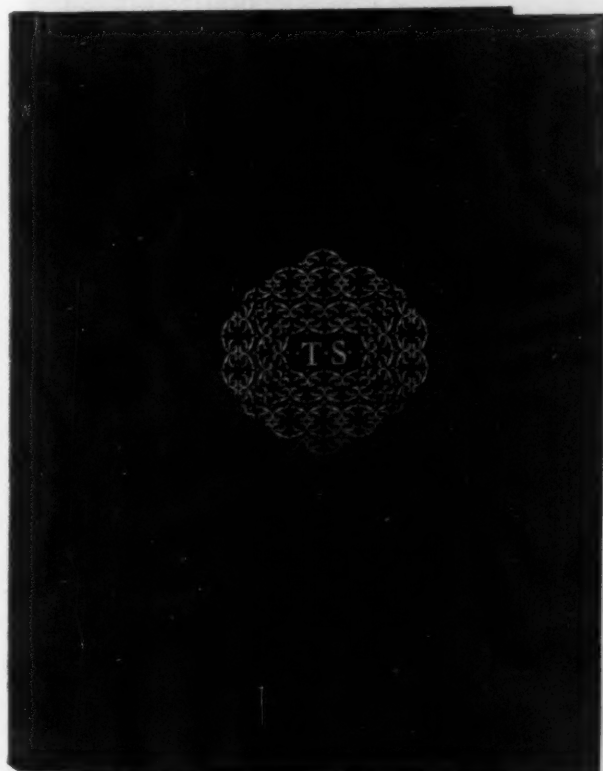
RECENT years have seen a widespread revival of the use of type ornament in printing, but it is surprising how little use has been made of this same material in the design of bindings.

In the last twenty years the best sixteenth and seventeenth century flowers and ornaments have been redrawn and recut under the direction of the type-founders and the type-setting machine manufacturers, and hundreds of new designs have also been produced. Most of these latter are drawn in the spirit and manner of the old ones, and all of them are adapted, in form and weight of line, to use with the best types now available to printers. This material offers to the designer unlimited opportunity to decorate his covers simply or lavishly, cheaply or expensively, as his

book requires,—and as the publisher's estimates will permit.

The use of moveable type ornament in books followed soon after the invention of the moveable type letter. Printers found that by casting flowers and leaves and flourishes on type bodies they could arrange them at will into innumerable patterns, for use as borders, head-pieces, tail-pieces, and ornamental "spots."

At the same time book-binders were using brass stamping-tools with similar designs for tooling patterns on leather and parchment covers, altho the exact same designs were never used by both printers and binders. This is because printing and binding have always been entirely separate trades. The early printers made their own type, and the binders made their own tools, and later when type-founders and



CHAPTER IV SOCIAL DANCING

WHEN we hear the phrase "social" dancing, there is instantly conjured up in our minds a vision of that form of imbecility now holding forth on the ballroom and cabaret dance floors of all so-called civilized countries—the fox trot and its idiot brood, the shimmy, the Charleston, *et al.* If we consider the true meaning of the word "social," these dances are most decidedly not social and are almost anti-social. Let us consult Webster for definition of this word before we go further: Social. 1. Of or pertaining to companionship or mutual relationship and intercourse with others of one's kind. 2. Companionable, sociable; etc. Thus we see at once that social, as applied to dancing, covers a much wider field than couple dancing. In fact, Havelock Ellis even claims that the dance has been an important factor in the development of the social or community sense in the history of the advancement of civilization: "It is, however, the dance itself, apart from the work and apart from the other arts, which, in the opinion of many today, has had a decisive influence in socializing, that is to say, in moralizing, the human species. Work showed the necessity of harmonious rhythmic coöperation and imparted a beneficent impetus to all human activities. It was Grosse, in his *Beginnings of Art*, who first clearly

tool-makers had separate shops, those two trades remained distinct as well,—and to this day they have remained so.

The advantage of using the same decorative units on the inside and the outside of a book should be rather obvious. It is universally agreed that unity, harmony, consistency, (call it what you will) is the first principle of design,—yet it is the one most commonly violated. If you do not believe that, take any dozen trade books off your shelf and see how many of the bindings have any artistic affinity at all with the sheets. See how often the design of the lettering has been based on the type used in the book, or the design of the decoration on the title-page ornament, or even if the color matches or harmonizes. You will probably find that the best looking books out of your dozen are the plainest ones—the books in which the least has been done to disturb the unity of the volume. Which is really a negative sort of beauty, you will admit.

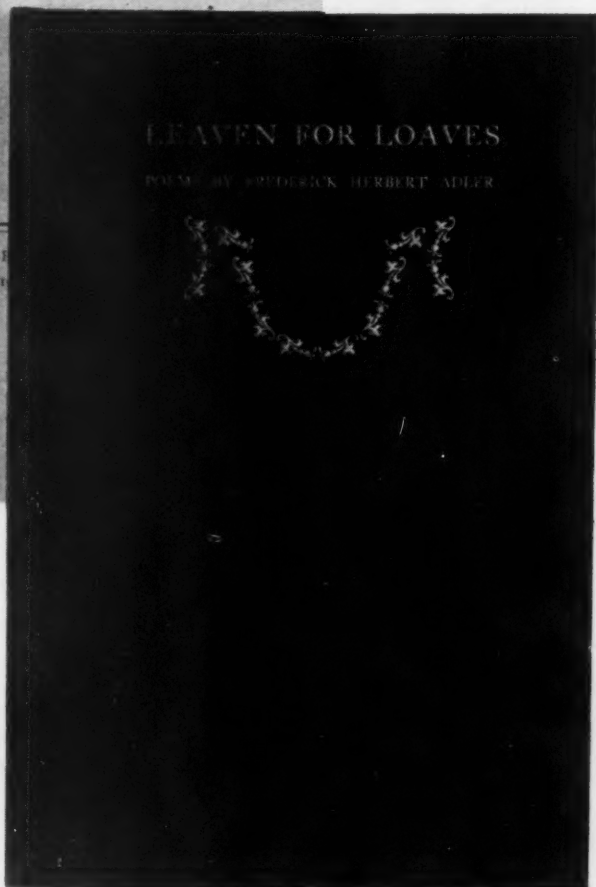
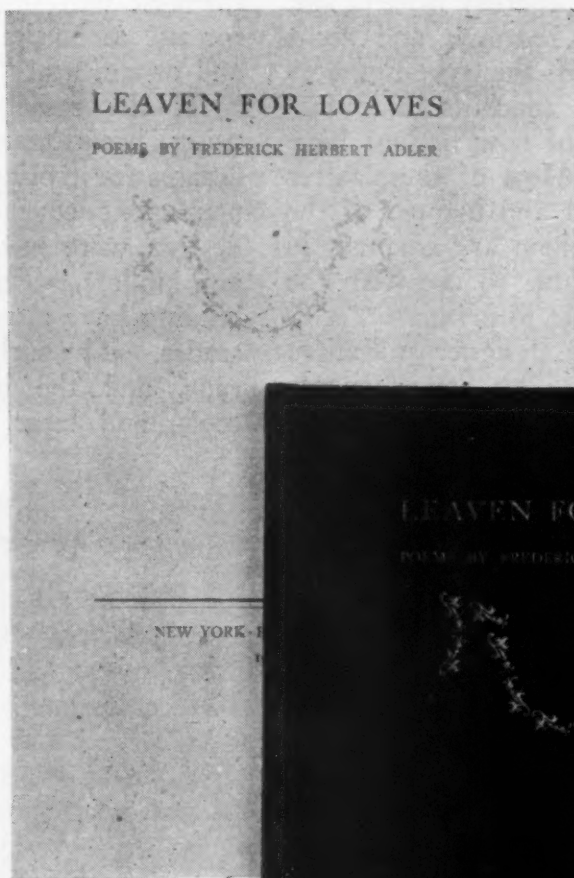
The use of the same unit (or units of the same series) for the composition of borders, headbands, tail-pieces, etc., and of binding design as well, preserves automatically this elusive quality that we are seeking. Many a book that has no very striking or original arrangement of ornaments is given character and distinction by the use of one simple type flower on both sheets and binding.

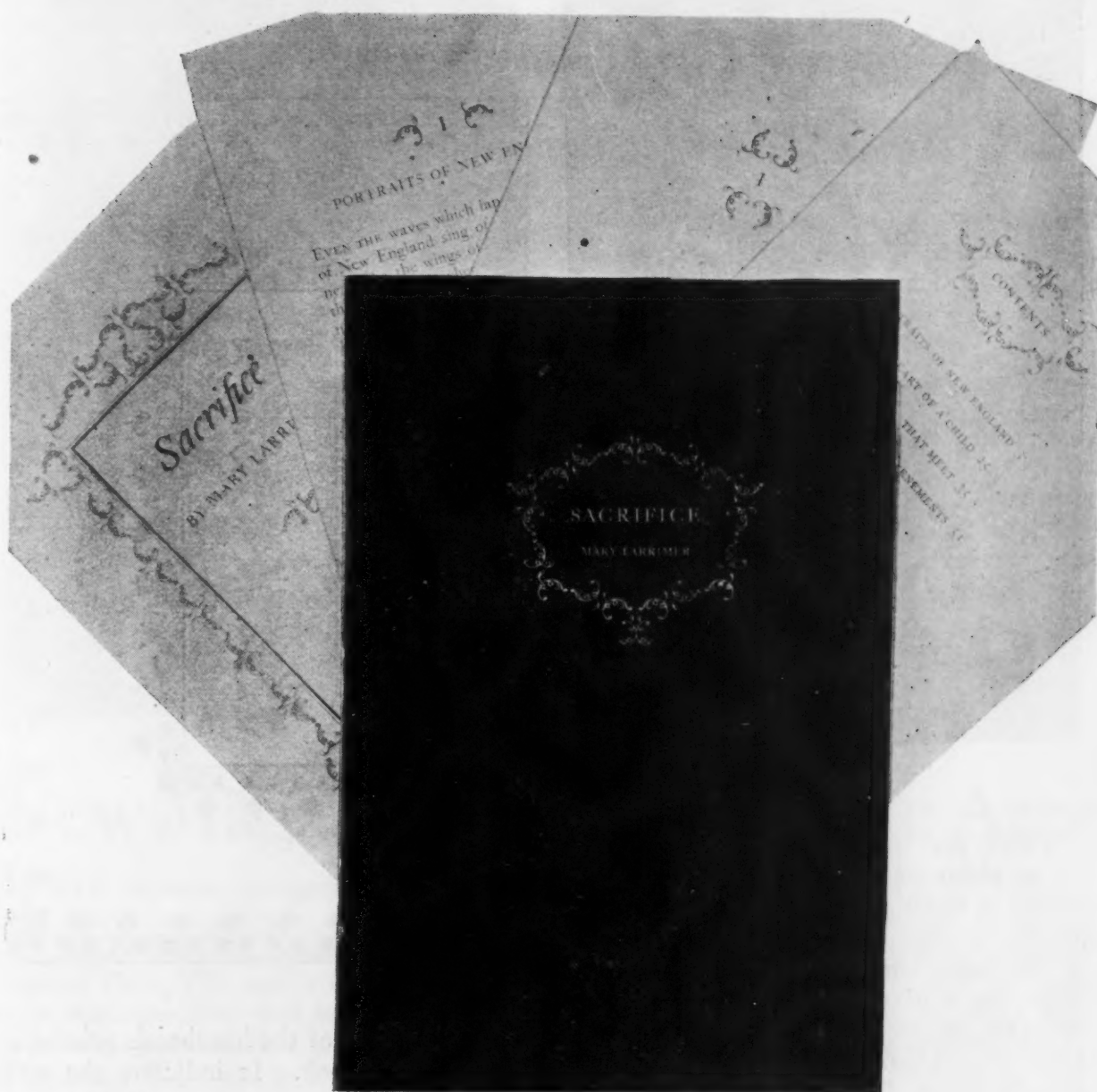
The use of type ornament, too, means the use of the designs of the very finest craftsmen in printing history, and of such leading contemporary decorative artists as T. M. Cleland, W. D. Teague, and the Rosa Brothers. We would blush to admit how many of the *specially drawn* binding designs that appear these days are the work

of ex-sign-painters in the art departments of the engravers.

Leaven for Loaves, shown on this page, illustrates the simplest and most economical type of binding design I have ever used, was made by making a binder's electro of the upper lines and ornament of the title page of the book. The ornament is in light green on the title-page, and the type in black;—the type and ornament all in gold foil on the dark green vellum cover. The flower used is an old French one attributed to Fournier, and frequently found in eighteenth century books. It is now available on the Monotype.

Another simple binding which depends partly for effectiveness on the repetition of units used in the printing, is that on





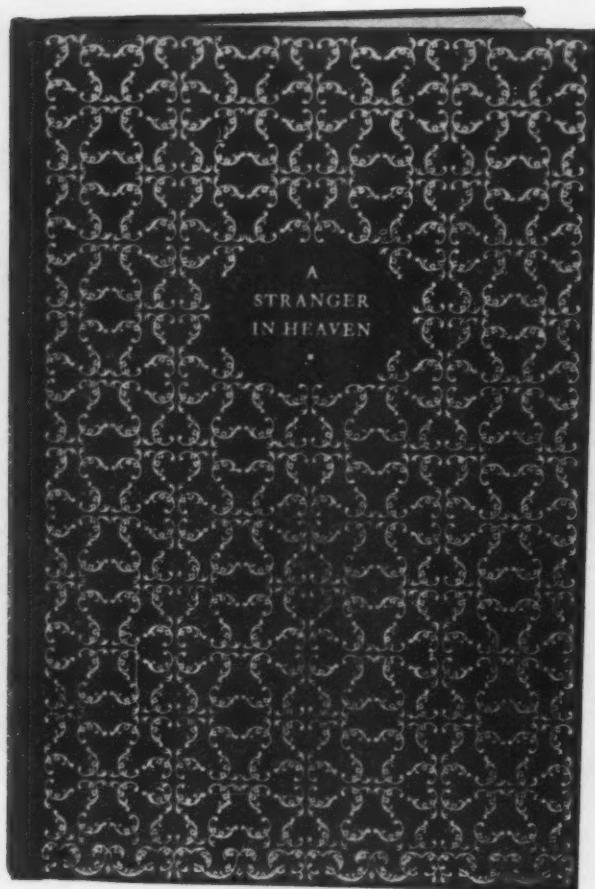
Sacrifice, shown at the top of this page. The ornament used is from one of the new series recently completed for the American Typefounders by Guido and Lawrence Rosa. The elaborate overall or 'diaper' pattern on *A Stranger in Heaven*, shown on the next page, is composed of the same units used in *Sacrifice*.

The illustration on page 677 reproduces a chapter-opening from *The American Ballet*, and the photograph of the binding, on the same page, shows the medallion composed of the same ornament and stamped in gold on the black buckram cover. This ornament is another of the Rosa borders, an older one.

There is a great economy in the use of

this material. The cost of laying out, setting, and proving a type binding design will always be very much less than the cost of a drawing of equal size and detail. Furthermore, steel-faced binders' stamps, made by electrotyping direct from the type, are satisfactory for surprisingly large editions, and are many times cheaper than brass dies. With elaborate designs, two or three or four electros can be made for use in relay at a cost that is still below that of brass.

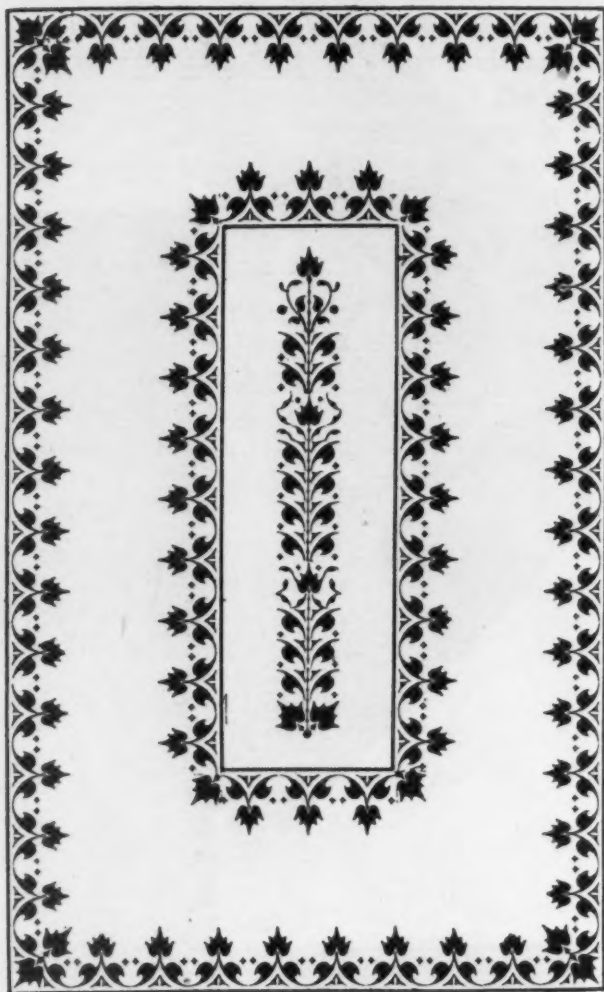
Of course binder's electros can also be made from line-cuts of drawings, but line-cuts cannot be etched to the same depth as type can be cast, and the electros so made would therefore not stamp as well.



There *are* times, however, when copy for an elaborate design can be made up by setting a small piece of it and pasting up proofs, to save composition costs,—and if at the same time the edition is to be a large one, a brass die is an economy, as in the case of the new edition of Papini's *Life of Christ*. The binding on this book is designed to simulate an old hand-tooled cover. The ornaments are from the Italian Old Style series drawn by Bruce Rogers for the Monotype. As the stamps for this job were not to be made by electrotyping it was only necessary to set up these small sections of the type ornament:



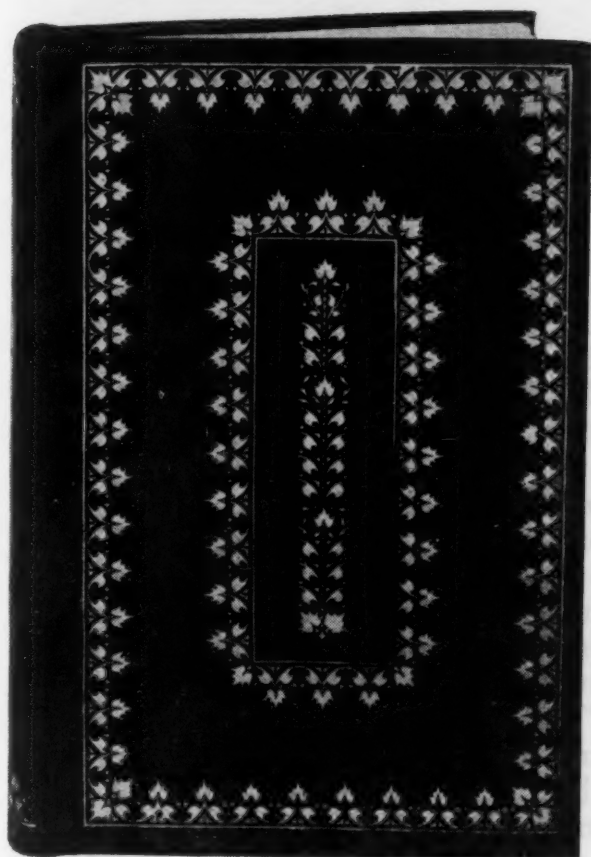
Press proofs were pasted and touched up by hand to make this completed copy for the die-cutter:



Below is one of the headbands printed in color in the book. It indicates the style of the headbands, initials, and title page, all of which are composed of the same units as the binding design.



There is no end to the number of ways of handling type ornament in binding design, but I have never found a case in which it was not better to use type for the title, author's name, etc., than to letter the words by hand. A binding devoid of ornament may need elaborate hand-lettering, but one decorated with printer's flowers will always be better for being set in type throughout.



Occasionally an interesting binding can be made by enlarging several times a single unit or pattern of a few units, for foil or ink or blind stamping. Simple rule and border effects can always be set in type, and printed papers in flowered or geometric patterns prepared for board bindings and end-papers. The variety of designs that it is possible to create entirely with type is limited only by the versatility of the designer.

For valuable material pamphlets recently issued by the American Type Founders Company, showing new borders and ornaments not in their 1923 specimen book, are particularly recommended. These show many of the old designs in new sizes, and a wealth of brand new material. The series called *Interrelating Borders*, drawn by the Rosa Brothers, includes material especially well adapted for the composition of binding designs.

New Magazine of the Graphic Arts

THE advance prospectus of *Arts et Métiers Graphiques*, which is published every other month at 3, Rue Séguier, Paris, VIe, indicates that this will be a magazine that will be welcomed by those who are interested in the finer arts of printing and book manufacture. The price for the foreign subscription is Frs. 210. A partial list of the contents of the first number is as follows:

"The Two Virtues of a Book" by Paul Valéry of the French Academy.

"Balzac, Publisher" by Marcel Bouteron, librarian of the Institute.

"Offsetting an Art Technique" by L. Godde.

"The Contemporary Book: Justification and Size" by Maximilien Vox.

"Tendencies of Typography in Italy" by Dr. Calabi.

"A Monograph on Laboureur" by Tristan Klingspor.

"Thirty Years of German Typography" by Marius Audin.

"The Art Catalog" by Farnoux-Reynaud.

"Subconsciousness and Advertising" by Walter Maas.

The prospectus points out that "The development of public taste for beautiful books, which has progressed in an unprecedented manner in late years, and the fact that the heads of industry are more and more obeying the imperious laws of advertising have multiplied a hundredfold the number of those who take an interest not only in realizations of editions and printing but in their technique. This review will be produced with the greatest luxury and supply its readers with very different and very complex details concerning the arts and crafts of printing. It will persuade the most reputed technicians to disclose the processes, manipulations and resources of their crafts. It will ask notable writers to define their esthetic of printed things. In addition, each number will contain the portraits of eminent persons in graphic arts, the reproduction and critical summary of bygone masterpieces, likewise of the most daring modern creations."

The publisher is Lucien Vogel; printer and art editor, Léon Pichon; master printer, H. L. Motti; consulting advertising expert, Walter Maas.

Another "Special Number" of the American Printer

EDMUND G. GRESS, editor of the *American Printer*, has prepared another of his famous special numbers in connection with the opening of the Graphic Arts Exposition. This number contains fifty inserts by famous designers and presses especially emphasizing the influence of modernistic tendencies in American printing and new methods of reproduction. The title-page and one of the characteristic plates is reproduced herewith. Other inserts include one designed by Walter Teague printed by Currier & Harford, a beautiful color plate of a painting by C. E. Helck printed in four colors by F. Weidner, a design by Guido and Lawrence Rosa contributed by the Redfield-Kendrick-Odell Company, a fine color plate

by Howard W. Willard contributed by the Caxton Company of Cleveland, a spirited illustration by Corydon Bell contributed by the Roger Williams Company of Cleveland.

An article that will be of special interest to book publishers is one by J. M. Bowles, one of the pioneers in the modern American printing revival entitled "Getting Away from the Universal Sameness of Printing and Advertising." Another significant article is by Robert F. Salade entitled "Three Years of Progress: Developments and Improvements in the Printing Machine." Mr. Gress believes that the strides in mechanism in these past few years have been more rapid than in any other American industry.

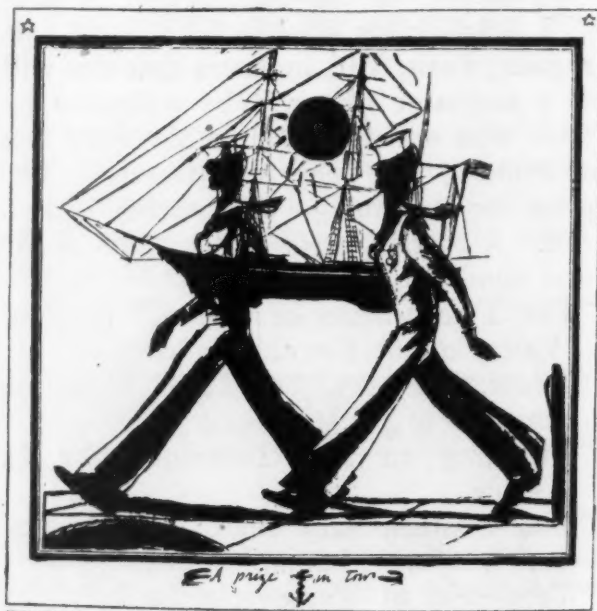
EDITORIAL INSERTS of the PRINTING EXPOSITION and Craftsmen Number



of
THE AMERICAN PRINTER
September, 1927

EDMUND G. GRESS
Editor

DESIGNED AND ILLUSTRATION CUT ON WOOD BY W. DAVIS JOHNSON AND CONTRIBUTED BY THE GRAPHIC ARTS PRESS, NEW YORK



Designed by GEORGE J. ILLIAN

Contributed to the Printing Exposition &
Craftsmen Number of The American Printer

by ROGERS & COMPANY
New York

“And By The Way—”

By Robert O. Ballou

Editor of the Monthly Bookmaking Department of the Publishers' Weekly

THE September number of *The Forum* contains excerpts from the private notebook of Hans Christian Andersen, the great Danish story teller. One of the entries is so pertinent to the major thesis of this department that, with the editor's tolerance, I cannot refrain from quoting it:

“There was once a man who in his sixty-seventh year tried to think of a witty remark. He lived only to think of one, and at last one came to him, but he died, died over the joy of thinking of it, and no one got the benefit of it. The witty remark was one which should be said at lunch; it suited that time. Yet now the man was dead and had come into the other world together with the spirits. At last came twelve o'clock for the first time since he had thought of his witticism. It was the hour for all the spirits to appear, and the watchman slept. He said it now, and no one laughed because it was unsuitable to the time. And so he went into the grave again with his witty remark, which no one knows, including ourselves. And now you see why this is a sad story, if a short one.”

There is nothing new about the doctrine of fitness to place, time, and purpose, is there?

AN announcement from the Worthy Paper Company (reproduced herewith as a type specimen), is set in a new Goudy type which Mr. Goudy calls “Deepdene” thereby immortalizing the gorgeous country place where he lives at Marlboro-on-Hudson. There is a pleasant sense of fitness in the relationship between this and the last new type which he announced (unless I have missed some—it is impossible to keep up with the man). The other one was “Marlborough” named after the town beside which Deepdene is situated. There is a gracious courtesy in this which the Marlboronians ought not to miss.

The new type is a lovely thing and with Marlborough seems to me to mark a new period in Mr. Goudy's designing. I don't remember how old Goudy's body is—his smile always distracts you—but (if the word means anything in this connection) these two designs have a youthfulness which was less apparent in those types which he drew in his younger years. I mean “youthfulness” in its best sense—vigor, robustness, gaiety, assurance—the things which make us love the age of man between seventeen and thirty. The new

(*Mr. Ballou's department is continued on page 717*)

THE WORTHY PAPER COMPANY ASSOCIATION OF MITTINEAGUE MASS. IS GLAD TO USE FOR THIS ANNOUNCEMENT A TYPE FACE THAT HAS NEVER BEEN SHOWN BEFORE.

THE type has been designed by Mr. Frederic W. Goudy, who, with his own hands, has carried out also every detail of its manufacture—making working patterns, cutting the matrices, &c. It has been named “Deepdene” after Mr. Goudy's home at Marlboro-on-Hudson, where the type is cast. The face is based on the old Dutch tradition and presents, he hopes, a type combining strength with elegance, individuality with no forfeit of simplicity, and an easy legibility withal. It is a letter primarily for use, and only secondarily, though strikingly, for ornament.

THE Publishers' Weekly

The American BOOK TRADE JOURNAL

Founded by F. Leyboldt

EDITORS

R. R. BOWKER F. G. MELCHER
62 W. 45th St., New York City

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15 cents a copy

September 3, 1927

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

Fine Books in America

IN an article in the August number of the *American Collector*, Paul Johnston outlines his standards for good bookmaking and criticizes the general level of book production in this country. He believes that the following self-evident features are necessary for a well-made book:

First, Paper: Rag paper should be found in any book which is expected to last.

Second, Printing: Good printing in bookmaking consists of obtaining an even page color and maintaining that color throughout all the pages of the book.

Third, Sewing and binding: Books of permanent value must eventually be bound. In binding a book the leaves are sewn onto tapes or cords. The cords are laced thru the cover or sides, and the whole is covered.

By these standards he judges the current output, more specifically the Fifty Books of the Year selected by the American Institute of Graphic Arts. Many points of his criticism are well taken and appreciated by all who are working for better standards in American book production, but many will doubt whether it is self-evident that a well-made book must include the features outlined above. To insist that all books should be printed on rag paper is

like insisting that all houses should be made of stone. Suppose a person discusses home architecture in America and then says, "Let us mention no house in this book that is not made of stone or brick."

The necessity of having a cloth binding with the same kind of sewing on tapes or cords that is provided for leather binding also seems extravagant.

Perhaps Mr. Johnston's point of view is better understood by his further statement, "I cannot see that 'good looks' should be wasted on the millions of buy-read-and-throw-away books sold in America today, nor do I think that anything is being done by American commercial publishers to improve the quality of their daily output." The thesis that art is something unconnected with the production of books for general distribution is one that is often advanced but one which will be just as often disputed.

Nor will the majority of lovers of bookmaking follow Mr. Johnston's contention that "ordinary trade editions should not be considered subjects for fine book designing and fine printing." If fine bookmaking is to be separated from general book production and considered only as a collector's item, it will soon become a thin and sickly plant and it will be against the major tendencies of recent years.

It might be a safer prophecy that, instead of becoming separated, fine printing will become more and more closely associated with general book production, and the movement for better work will be strengthened and improved thereby. There is already a feeling among lovers of good books that we have had too many books unimportant save as typographical experiments. Because they have not come up against the touchstone of a real need they have lost significance. Fine books can meet popular appreciation and popular need. The beautiful books of Pickering were without the trappings of so called deluxe editions. One of the most saleable pieces of merchandise in the bookstore today is the edition of Benvenuto Cellini which Updike designed for Brentano, a book that was produced in a form that people enjoyed handling and is a fine piece of American bookmaking. Let us have more and more finely made books in wide distribution in this country.

Color in Printing

THE directors of the Graphic Arts Exposition, which opens on September 5th for two weeks in New York, have adopted "Color" as the keynote of the exposition, and printers and users of printing will find much to apply to their own problems in color. There will be demonstrations of the means of producing broad and brilliant colors, and exhibits of printing inks to meet the most extreme modern requirements. Among the paper exhibits will be new colors and textures which have an increasingly important part in what heretofore have been comparatively conventional effects in folders and catalogs.

A great amount of design employed in European industrial arts will be represented by carefully selected examples, and this group of color printing will be most stimulating to American printers.

Visitors are coming from all parts of America and Europe to the exposition, and as this type of exposition can only be arranged once in five years owing to the elaborateness of the preparation, the importance of reaching New York during these two weeks has been pretty thoroly realized.

The Graphic Arts Gallery Jury appointed by the American Institute of Graphic Arts, which passes on the material displayed in that section, consists of Heyworth Campbell, Lester Douglas, Harry A. Groesbeck, Jr., Elmer Adler, and Frank Merrill Seamons.

Fully descriptive labels on all the work shown will help to make it especially worth while.

Coming Legislation

WITH Labor Day past, the fall season of legislative discussion and Congressional reorganization comes nearer to sight. The American booktrade has a very particular interest in the coming session, and it will take pressure and continuous emphasis to bring needed progress in this session which opens in December. Three subjects are up for consideration: Copyright reform to take the United States into the family of nations; postal revision to include giving books better consideration; price maintenance legislation further to entrench the best trade practice. All of

these three programs will have bills in Congress.

The Authors' League is the primary sponsor for a copyright bill, and the measure which it evolved from conferences during the last two years should be ready with the final draft of the music section. The music sections still offer the greatest difficulty, tho there has developed a general reluctance toward an international basis of copyright on the part of the National Publishers' Association (periodical), and continued objection on the part of the American Library Association to any measure not including importation privileges.

The need of reduction in the postal rates on books has been steadily urged before Congress by the National Association of Book Publishers, and their program has had the approval, thru resolutions, of such important groups as the National Education Association, American Library Association, General Federation of Women's Clubs, American Booksellers' Association, with numerous other state and welfare organizations. Books should have special consideration as does other printed matter because of educational importance. They have less consideration today than they did ten years ago. Those who are interested in books can help by writing to their Congressional representatives and by obtaining resolutions from local organizations.

Price maintenance legislation comes up for even stronger emphasis than ever before. Not only will there be a new and improved bill, but the Federal Trade Commission has undertaken on its own account to investigate the general subject and make a report. The long campaign for better understanding of this fundamental principle of good business seems to be making headway, and more and more large business firms are getting under the banner.

A Refined Criminal

Judge: Were you ever in trouble before?

Prisoner: Well—I—er—kept a library book too long, once, and was fined two cents.—*Life*

Ye Aspen Leaf

Add similes: "As nervous as a book agent in Boston."

—*New Orleans Times-Picayune*

In the Book Market

ROBERT NATHAN'S "The Woodcutter's House" will be published by *Bobbs-Merrill* on September 29. Mr. Nathan's five earlier books were issued by McBride. The amusing dog who scampered philosophizing thru the pages of "The Fiddler in Barley" reappears in the new book. ❀ ❀ ❀ Curtis Brown, speaking not as a literary agent but as a fellow dinner guest, is full of praise for Margaret Kennedy's new book "Red Sky at Morning." It would be hard to find again as fascinating material as that from which "The Constant Nymph" was made he admits, but he thinks the new book is a better novel. The title is suggested by the old rhyme,

"Red sky at morning,
Sailor take warning."

It will be published by *Doubleday*, November 4. ❀ ❀ ❀

Putnam's have announced that they will publish "Pickwick," the dramatization by Cosmo Hamilton and Frank C. Reilly of the "Pickwick Papers" of Dickens. In Philadelphia, Washington and Boston the piece has had great success and there is every reason to believe that when it is produced in New York early next week that success will be repeated. ❀ ❀ ❀

An interesting book announced for fall publication is "Oscar Hammerstein, 'Father of Times Square.'" This first biography of the famous Broadway producer is being written by Joseph Kaye and published by the Henry Waterson Co. Arthur Hammerstein, son of Oscar Hammerstein, assisted in collecting the original material. Much inside information concerning the rise of famous opera stars will for the first time be revealed and Hammerstein's own story of the building of the Manhattan Opera House and of the production of "Salome," "Electra" and "Samson and Delilah" for the first time in this country will be given. ❀ ❀ ❀

The book markets of America and England are so closely in touch with each other that sales records made on one side soon have their effect on the other, some-

times from east to west and sometimes from west to east. An interesting case is that of "Jud Suss." Translation rights were secured by the *Viking Press* soon after German publication, and, as its original title was difficult of pronunciation, it was reissued in America as "Power." The reviews were decidedly enthusiastic, calling the book the best historical novel in years, and helped the book to a very substantial sale. The *Viking Press* sold the English rights of this translation to *Martin Secker*, one of the smaller English publishers who has had a great many literary successes. The reviews in England were even more enthusiastic than in America. The *London Times* became almost ecstatic, and Arnold Bennett's recommendation added to the interest over there. In a short time it was the book of the season in fiction. The English book followed the original title translated as "Jew Suss." This success is giving new impulse again on this side, and the *Viking Press* is starting forward next month with an advertising campaign to make sure that the good start made here is carried on to its fullest possible volume. ❀ ❀ ❀

Steppan George, a poet of Berlin, has been awarded the Goethe Prize of 10,000 marks as founded by the Common-Council of Goethe's native city. This was the first award of the prize. Steppan George has published several volumes of poetry which have been greatly admired for their classic style. ❀ ❀ ❀ Authors' incomes came in for new discussion when a divorce suit brought into the courts the testimony of Harry Leon Wilson as to yearly income. His smallest income in the past 14 years has netted \$15,000 and the best \$97,000. \$100,000 was the price for the movie rights of "Merton of the Movies" after its big stage success. ❀ ❀ ❀ Four representatives of the Vatican Library arrived in America on August 31st to study library methods. Mgr. Giogio Benedetti and Fr. Carle Scala have gone to the Boston library for study and Professors Giordano Ignio and Gerardo Bruni to the University of Michigan.

New Publishing Firm

FROM Yellow Springs, Ohio, well known as the address of Antioch College, new books have begun to come out with the imprint of Kahoe & Spieth. The business is being run by young men in the College, which will remind the trade of the beginnings of the old firm of Stone & Kimball in the 90's, begun when both members of that firm were still in Harvard. The Antioch plan of education provides for students' work in industry, and these two young men, one a senior and the other a junior, have gone into publishing as their chief interest. Usually the students go into business in large established firms in neighboring cities during their student period. The firm has no financial support from the College, but has friendly relations with the faculty and president. President Morgan, who, as a lecturer and experimenter in educational matters, is known thruout the country, has given the new firm a book of his called "My World."

The firm is especially interested in fine printing, and will issue both old and new manuscripts. The printer's mark of the firm is a flying falcon, with the Latin motto, "Ad Crescendam Sapientiam Hominum." The first book issued is James Thomson's "The City of Dreadful Night," limited to 500 copies. This has been followed by volumes of Blake, Coleridge, Lewis Carroll, Cardinal Newman, etc., all in hand-set style, limited editions and at prices ranging from two dollars to five dollars.

A Collector's League

THE Newark Museum, recently built thru the generosity of Mr. Bamberger, the Newark merchant, is organizing a Collector's League of New Jersey. It is hoped to bring together under one informal organization all of those who have hobbies to ride and collections to build. Such a plan ought to lead to many interesting exhibits and valued acquisitions, and suggests a type of activity that libraries and bookstores might well encourage in the field of book collecting. There is no more congenial group in any city than those who love books for themselves and for the beauty of their production.

The New Wyeth Poster

THE notable series of posters by which the Publishers' Association has helped to emphasize its broad general program of book promotion is to be augmented on October 1st by a striking four-color poster by N. C. Wyeth. The original painting has been received and is now being prepared for printing at one of the best plate-maker's. Great care will be taken to make the reproduction worthy of the striking work that Mr. Wyeth has produced. It is a poster that has in it all the spirit of romance and adventure that the older boys and girls love to find in their books, and it is so striking in color and in drawing that it will be preserved in schools, libraries and on the booksellers' walls for many years to come. This makes an admirable addition to the series which has included the fine posters of Brubaker, Kent, Treidler, etc.

Convention of Technical Publishers in Berlin

THE third congress of the International Federation of the Trade and Technical Press will be held in Berlin between September 26th and 30th. This congress has been held in previous years in Paris and in Rome. This year's meeting will be under the honorary chairmanship of Dr. Curtius, the German Minister of Economics. The president of the organization is Erich Greiffenhagen. Among the subjects which it is proposed to discuss are the following:

"How Trusts, Cartels, Amalgamations Affect the Trade and Technical Press."

"Government Publications Versus Trade and Technical Press."

"The Trade and Technical Press, the League of Nations, and the International Economic Conference."

"Establishment of International Information Bureaus by the Constituent Organizations of the International Federation of the Trade and Technical Press."

"International Copyright and Publishing Rights and the Trade and Technical Press."

"The Support of the Trade and Technical Press in the Establishment of an International Society and an Advisory Board for Commercial and Technical Expert Specialists in Every Country."

New "Trade List" Ready

WHEN an Annual has celebrated its Jubilee without a break in its yearly appearance it can safely be placed in the Perennial class.

The *Publishers' Trade List Annual* for its fifty-fifth time is now ready for the year 1927 and its distribution is in active progress. The volume this year, exceeding any previous issue in weight by fully 20%, weighs 22½ pounds; last year's Annual weighed 19 pounds, and the book is now probably the largest single book of reference in any trade or profession. Its total number of pages is 7,204 compared with 6,336 in 1926, an increase of over 800 pages.

The sobriquet used in many shops for the big book is the "Green Pig," a nickname traced, according to Holden's "Bookman's Glossary" to Bohn's "Catalogue of Books," a popular reference tool in England in the Victorian period and known in the trade as the "Guinea Pig" because of its dumpiness and its price which was one guinea. In America the dealers paralleled this bit of trade humor by dubbing the *Trade List Annual* the "Green Pig" from the color of its binding and its shape.

The following publishers contributed catalogs to the Annual this year who were not included in last year's book:

Baptist Sunday School Board
Bruce Publishing Company
Pascal Covici, Inc.
De La Mare Garden Books
Goodheart-Willcox Co.
Jewish Publishing Society of America
Macy-Masius
National Research Council
Payson and Clarke
University of Wisconsin Press
University of Iowa Press
Ives Washburn, Inc.
P. F. Volland Company

On the other hand the thirteen newcomers are offset by the same number of publishers whose catalogs were not sent in for binding:

American Baptist Publishing Society
American Tract Society
Beacon Press
Educational Publishing Co.
Hispanic Society of America
P. J. Kenedy & Sons

James Pott and Co.
Presbyterian Board of Publication
Small, Maynard & Co.
Spectator Co.
G. E. Stechert & Co.
Sunday School Times
Writers Publishing Co.

It is a curious coincidence of more or less significance that seven of these thirteen absentees are publishers of religious books, while only two of the newcomers are of this class.

For the first time in forty-two years the binding and indexing of the "Green Pig" has been done by a new concern. For two score years or more the J. F. Tapley Co. did the work in conjunction with the Denison concern as indexers. This year the house of Thomas Russell and Son who have special equipment for handling bulky volumes, received the contract, including thumb indexing. Their contract called for first deliveries on September 1st, but copies were completed and ready for shipping on August 22nd. The process of indexing is necessarily slow work, 125 books per day, but the shipment of all orders on file will be completed by September 10.

Personal Note

W. FARQUAHAR PAYSON, president of Payson & Clarke, New York publishers, was married on August 27th to Clara Moores of Omaha. Mr. Payson is author as well as publisher, and his name was on several title-pages before he entered the publishing field two years ago.

Business Notes

HARRISBURG, PA.—James Lewis Hock, for the past fifteen years associated with his father, C. S. Hook of Atlantic City, in the Old Law Book business as a traveling representative is now located at 13 South Market Square. He is specializing in early American pamphlets, and Americana and autograph material. His business is by correspondence, no store being maintained.

PALO ALTO, CAL.—Kenneth Carnahan has opened a shop for old and new books under the name of "The Alcove" at 542 Ramona St. and wants the publishers' representatives to call on him.

Obituary

J. ST. LOE STRACHEY

J. ST. LOE STRACHEY, journalist and writer, died on August 26th in London at the age of sixty-seven. He was the head of *The Spectator* for thirty years and well known in America both for his writings and for his visits here. He published, thru Putnam in 1892 "The Adventure of Living," which he described as a "subjective autobiography"; in 1923 "Economics of the Hour" (Putnam); 1924, "River of Life" (Putnam), "The Madonna of the Barricades" (Harcourt); 1926, "American Soundings" (Appleton).

JOHN L. GRANT OF UTICA

JOHN L. GRANT of Utica, one of the best known veterans in American bookselling, died at his home on August 29th after a brief illness. He was completing this year fifty years of business in the city of his adoption, and the large organization which he had built up was serving book-lovers thruout northern New York. He is survived by four sons and a daughter, Lambert Grant having been active in the business for some years. At the age of 13 Mr. Grant started to work in his father's bookstore in Galashiels in Scotland and later was associated with the *Border-Telegraph*, an important newspaper of the vicinity. For a while, Mr. Grant was employed in Edinburgh. When he became 21 he came to New York City intending later to go to Canada.

Friends persuaded him to abandon his trip to Canada, however, and to remain in this country. Mr. Grant landed here on a Friday in 1876, and the following Monday entered the employ of the late John W. Lovell, New York bookseller. In 1877 Mr. Grant went to Utica to work for the book firm of Whipple & Hollister at 169 Genesee Street and when William T. Smith and Henry M. Bristol purchased the interests, he became associated with them. The establishment was finally known as W. T. Smith & Company. Mr. Grant went to Syracuse in 1888 and when he returned a year later, he became a member of the firm. At the death of Mr. Smith in 1916, Mr. Grant became sole owner of the store, changing the name to John L. Grant, successor to W. T. Smith & Company.

Three years later the book, stationery and office departments were combined into Grant's Book Shop, Inc., of which Mr. Grant became president. Mr. Grant was early an active member of the American Booksellers' Association and an active participant in the conventions until recent years. Every movement for booktrade betterment was sure to find him actively interested.

WATKINS OF DE WOLFE'S

ARTHUR ELMER WATKINS, widely known in the Boston booktrade, died on August 21st at the age of sixty-two. He came as a young man to Boston to become associated with De Wolfe & Fiske Company at their Archway Bookstore in Washington Street. After an interim of four years which he spent with the St. Paul Book & Stationery Company, Mr. Watkins returned to Boston in 1900 to the old firm, where he has remained till his death, at which time he was vice president of the firm. He leaves a wife and son and daughter.

MRS. JANET ANNE ROSS

MRS. JANET ANNE ROSS, English writer, died at her villa near Florence on August 24 at the age of 85. Mrs. Ross had lived in Italy since 1867. She lived in Egypt six years, for three of which she was correspondent for the London *Times*. Among her publications are "Italian Sketches," "Three Generations of English Women," "Florentine Villas" and "Lives of the Early Medici." Her books, "Three Generations of English Women" and "The Fourth Generation," abound in anecdotes of the literary celebrities of her time.

LOUIS AGASSIZ FUERTES

LOUIS AGASSIZ FUERTES, noted painter and illustrator of bird life, was killed in a railroad crossing accident on August 22nd. Mr. Fuertes was born in Ithaca in 1874 and has been lecturer on ornithology at Cornell. He was the illustrator for Chapman's "Handbook" and "Bird Life"; for Burgess' "Bird Book for Children," and "Animal Book"; Mabel Osgood Wright's "Citizen Bird" and "Birdcraft," as well as numerous special series for the *National Geographic Magazine*.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in bracket, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Adams, Rev. Henry Cadwallader

Travellers' tales; a book of marvels; il. by William Siegel [new ed.]. 343p. O c. N. Y., Liveright \$3.50

Sinbad, Gulliver, Ulysses, Marco Polo and many other famous travelers, are described and discussed in this book which was originally published in 1882.

Adams, Samuel Hopkins, ed.

Who and what; a book of clues for the clever. 168p. D c. N. Y., Liveright \$1.50
A new type of question game.

Ady, Julia Mary Cartwright [Mrs. Henry Ady]

The perfect courtier, Baldassare Castiglione; his life and letters, 1478-1529; 2 v. [new ed.] 488p.; 519p. (8p. bibl.) il. O '27 N. Y., Dutton \$10, bxd.

Alcott, Louisa May

Eight cousins, or, The Aunt-hill; il. by Hattie Longstreet Price. 278p. il. (col.) O (Beacon Hill b'kshelf) '27, c. '74-'27 Bost., Little, Brown \$2

Rose in bloom; il. by Hattie Longstreet Price. 322p. il. (col.) O (Beacon Hill b'kshelf) '27, c. '76-'27 Bost., Little, Brown \$2

Americana esoterica; introd. by Carl Van Doren; il. by Rockwell Kent [lim. ed.] 299p. il. O '27 N. Y., Macy-Masius \$12, bxd.

Anderson, Paul L.

The cub arrives. 233p. front., diagr. D c. N. Y., Appleton \$1.75
A story of life at a boys' school.

Appasamy, A. J.

Christianity as Bhakti Marga; a study in the mysticism of the Johanneine writings. 240p. (bibl. footnotes) D '27 [N. Y.] Macmillan bds. \$1.80

Atwater, Emily Paret

In ocean land. 112p. il. (col.) D [c. '02, '27] Chic., A. Whitman 75 c., bxd.
Formerly published by G. W. Jacobs & Co.

Aulard, François Victor Alphonse

Christianity and the French Revolution; tr. by Lady Frazer. 164p. O '27 Bost., Little, Brown \$3

Bailey, Temple

Wallflowers. 350p. D c. Phil., Penn \$2
The story of two Virginia society girls who were wallflowers.

Barbour, Ralph Henry [Richard Stillman Powell, pseud.]

The long pass. 260p. front. D c. N. Y., Appleton \$1.75
A Channery School football story for boys.

Bidou, Henry

Chopin; tr. by Catherine Alison Phillips. 267p. (2p. bibl.) il. D '27, c. '25, '27 N. Y., Knopf \$4

The author relates Chopin's compositions to the episodes in his life which they expressed.

Bridges, T. C. and Tiltman, H. Hessel

Heroes of modern adventure. 287p. il. O c. Bost., Little, Brown \$2

The exploits of Amundsen, Lawrence, Lindbergh and many others, told for boys and girls.

Browning, Robert

The Pied Piper of Hamelin. No. p. il. (col.) O [c. '27] Chic., A. Whitman \$1 bxd.

Bruce, Marjorie, ed.

A treasury of tales for little folks; il. by Nora Fry and Honor C. Appleton. 284p. il. (pt. col.) O [c. '27] N. Y., Crowell \$3
A collection of familiar fairy and folk tales.

Burgess, John William

The sanctity of law, wherein does it consist? 344p. O [c. '27] Bost., Ginn \$3
An explanation of the growing disregard for law by a Professor Emeritus of constitutional law, in Columbia University.

Asmus, Henry and Williams, J. O.

Farm horseshoeing. 12p. il., diagrs. O (Farmers' bull. no 1535) [27] [Wash., D. C., Gov't Pr. Off.; Supt. of Doc.] pap. 5 c.

Berwick, W. E. H.

Integral bases, no. 22. 95p. (bibl.) O (Cambridge tracts in math. and mathematical physics) '27 N. Y. Macmillan pap. \$2.10

Carco, Francis [originally **Francis Carcopino**]

The romance of Villon; tr by Hamish Miles. 348p. il. O '27, c. '26, '27 N. Y., Knopf \$5

A fictional biography, based on the authenticated facts of the French poet's life.

Carter, Russell Gordon

A patriot lad of old Cape Cod. 220p. il. D c. Phil., Penn \$1.50

About two Cape Cod boys during the time of the Revolution.

Cather, Willa Sibert

Death comes for the Archbishop. 303p. D '27, c. '26, '27 N. Y., Knopf \$2.50

A novel describing the career of a French priest in the American Southwest of the early nineteenth century.

Clay, Robert Keating

By night. 352p. D c. Phil., Lippincott \$2

A mystery that centers about an old English Abbey.

Cline, Leonard Lanson

The dark chamber. 282p. D c. N. Y., Viking Press \$2

The strange story of a man's endeavor to recreate his own past.

Cohen, Octavus Roy

The other tomorrow. 268p. D '27, c. '26, '27 N. Y., Appleton \$2

A story of the life of white people in a small Southern town.

Collins, Dale

The sentimentalists. 318p. D c. Bost., Little, Brown \$2

"The greater the blackguard, the greater the sentimentalist," as Cap'n Abel Whelan proves when he adopts a white baby, that drifts to his ship in a native Malay canoe.

Collinson, Clifford W.

Life and laughter 'midst the cannibals. 288p. il., map. O [n. d.] N. Y., Dutton bds. \$5

The record of the author's stay on the Solomon Islands.

Cook, Frances Kerr, ed. and il.

Red and gold stories. 128p. il. (col.) O [c. '27] Chic., A. Whitman \$1.25

Fairy stories by various authors.

Cooley, Charles Horton

Life and the student. 281p. D c. N. Y., Knopf \$2.50

Notes on human nature, society, and letters.

Coolidge, Susan, pseud. [Sarah Chauncey Woolsey]

What Katy did at school; il. by Ralph Pallen Coleman. 287p. il. (col.) O (Beacon Hill b'kshelf) '27, c. '01-'27 Bost., Little, Brown \$2

Craine, Edith J.

The mystery of Black Eagle Island. 309p.

il. D c. Phil., Penn \$1.75

The story of six children alone on an island where many mysterious happenings occur.

Craine, Edith J. and Burton, Alberta N.

Happy days out west for Littlebits. 129p. il. (col.) D [c. '27] Chic., Rand, McNally \$1

A little girl's stay in the west, from the Fourth of July to Christmas.

Curtis, Mrs. Alice Turner

A little maid of Vermont. 224p. il. D c. Phil., Penn \$1.50

The heroine is a brave little girl who lived in Vermont during the Revolution.

Curtis, Capt. Paul Allen

American game shooting. 294p. il. O [c. '27] N. Y., Dutton \$4

The author relates in conversational style the results of his own experience.

Curtois, Rev. H.

The conversion of the English. 212p. il. D '27 N. Y., Macmillan \$2.50

Daring, Hope, pseud. [Anna Johnson]

The woods in the home. 116p. il. (col.) D [c. '03, '27] Chic., A. Whitman 75 c. bxd.

Formerly published by G. W. Jacobs & Co.

Daudet, Alphonse

Monday tales. 335p. il. D (Beacon lib. of fiction classics) '27, c. '99, '00. Bost., Little, Brown \$2

Deihl, Edna Groff

Mother Brown Earth's children. 111p. il. (col.) D [c. '27] Chic., A. Whitman \$1 bxd.

Fruits, vegetables, and flowers tell autobiographical stories.

Denton, Mrs. Clara Janetta Fort

Denton's fanciful tales. 251p. il. (col.) D [c. '27] Chic., A. Whitman \$1 bxd.

Nineteen stories for children.

Robin Redbreast's home. 234p. il. (pt. col.) D [c. '27] Chic., A. Whitman \$1 bxd.

Episodes in the lives of a bird family told for children.

Divine, Charles

Cognac Hill. 382p. D [c. '27] N. Y., Payson & Clarke \$2.50

A story of an American army unit held in a tranquil French village, far behind the lines in the Great War.

Doyle, Sir Arthur Conan

The land of mist. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Du Potet de Sennevoy, Baron

Magnetism and magic; ed. and tr. by A. H. E. Lee. 154p. (2p. bibl.) diagrs. D [n. d.] N. Y., Stokes \$2

A translation of "La Magie Devoilée," whose author claimed to possess peculiar powers.

Bishop, Carlton Thomas

Problems in structural design. 60p. il. Q '27 N. Y., Wiley \$2

Bolduan, Charles F., M.D., and Grund, Marie, M.D.

Applied bacteriology for nurses; 5th ed. 245p. il. D '27 Phil., Saunders \$2

Breul, Karl, ed.

The Cambridge Reinaert fragments. 75p. (bibl.) il. O '27 N. Y., Macmillan bds. \$3

Canterbury song book. 256p. Q '27 Milwaukee, C. N. Caspar \$2

Coleman, D. A.

Heat-damaged wheat. 31p. (bibl. footnotes) il., diagrs., O (U. S. Dep't of Agri., tech. bull. no. 6) '27 Wash., D. C. [Gov't Pr. Off.; Supt. of Doc.] pap. 10 c.

Ford, William W., M.D.

Text-book of bacteriology. 1069p. il. O '27 Phil., Saunders \$8.50

Early American trade cards, from the collection of Bella C. Landauer, with critical notes by Adele Jenny [lim. ed.] 69p. il. (col. front.) Q c. N. Y., W. E. Rudge
\$15; hand-made pap. ed., \$25

Eberhardt, John J.

Lanes o' ladland. 72p. il. D [c.'27]
Wichita, Kan., Goldsmith-Woolard Pub. Co.
bds. \$1

Poems about a small boy.

Eells, Elsie Spicer [Mrs. B. G. Eells]

The magic tooth, and other tales from the Amazon. 251p. il. (col. front.) O c. Bost., Little, Brown \$2

South American folklore for young people.

Eliot, George, pseud. [Mrs. Mary Ann Evans Cross]

Silas Marner; the weaver of Raveloe; ed. by R. Adelaide Whitham. 282p. (bibl.) il. S [c.'27] Bost., Ginn 68 c.

An edition for high-school use.

Ellett, Rev. O. D.

Christianity and Romanism. 210p. (4p. bibl.) D c. Marshalltown, Ia., Author, 203 W. Lincoln St. \$1

Ertz, Susan

Now east, now west. 317p. D c. N. Y., Appleton \$2

A study of the marriage of an American couple who live in England for a year.

Evarts, Hal G.

Spanish acres. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Faris, John Thomson

Old trails and roads in Penn's land. 259p. il., (col. front.) map O c. Phil., Lippincott \$5
About historic places in Pennsylvania where Indian trails first led.

Fay, Bernard

Since Victor Hugo; French literature of today; tr. by Paul Rice Doolin 182p. (bibls.) O c. Bost., Little, Brown \$2

The author is a professor of French language and literature.

Fern, Vergilius

The crisis in American Lutheran theology; foreword by Luther Allan Weigle. 422p. (21p. bibl.) D [c.'27] N. Y., Century \$3

A study of the issue between American Lutheranism and Old Lutheranism.

Field, Rachel Lyman

The Magic Pawnshop; il. by Elizabeth MacKinstry. 125p. il. (col.) O [c.'27] N. Y., Dutton bds. \$2

A story of magic and New Year's Eve in a great city.

Fielding, Archibald

The footsteps that stopped. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Fletcher, Joseph Smith

The passenger to Folkestone. 288p. D c. N. Y., Knopf \$2

A detective story that shifts its interest back and forth between England and France.

Fox, Frances Margaret

Angeline goes traveling. 263p. il. (col. front.) D [c.'27] Chic., Rand, McNally \$1.25

The story of a little pioneer girl.

Friend, Oscar J.

The wolf of Wildcat Mountain. Various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Gage, Lucy

Out and playing; a first reader. 128p. il. (col.) D (Child activity ser.) [c.'27] N. Y., Mentzer, Bush & Co. 64 c.

Garesché, Rev. Edward Francis

Mirrors of God. 146p. il. D [c.'27] Milwaukee, Bruce Pub. Co. \$1.50

Essays on nature's reflections of God.

Garis, Howard Roger

Tam of the Fire Cave. 257p. front. D c. N. Y., Appleton \$1.75

Tam was a crippled boy who had to stay in the cave when the men of his tribe went hunting—a tale of prehistoric days for boys.

Gask, Lillian

Brave dogs. 157p. il. (pt. col.) D [c.'27] N. Y., Crowell \$1.50

True stories for children about many dog heroes.

Gates, Arthur Irving

The improvement of reading; a program of diagnostic and remedial methods. 452p. il. D '27 N. Y., Macmillan \$2

Gibbs, George Fort

The Castle Rock mystery. 278p. D c. N. Y., Appleton \$2

A mystery story that appeared as a magazine serial under the title, "The Blue Satan."

Gilman, Mildred Evans

Count ten. 319p. D c. N. Y., Liveright \$2

A young girl from the middle west visiting New England for the summer, is the heroine of this novel of contrasts.

Gould, Gerald

Beauty the pilgrim. 31p. D [n.d.] N. Y., Doran \$1

New lyrics by an English poet.

Hale, Edward Everett

A New England boyhood; new ed., with foreword by Edwin D. Mead. 240p. il. O '27, c. '93-'27 Bost., Little, Brown

bds. \$3 bxd.

Forsyth, A. R.

Calculus of variations. 683p. O '27 N. Y., Macmillan \$16

Gehr, Nicholas, D.D.

Dies irae; the sequence of the mass for the dead; tr. by Rev. Joseph J. Schmidt. 188p. O '27 St. Louis, Mo., B. Herder \$1.50

Griffith, J. P. Crozer, M. D., and Mitchell, A. Graeme, M.D.

The diseases of infants and children; 2nd ed.; 2 v. 1715p. il. (pt. col.) O '27 Phil., Saunders \$20

Haldeman-Julius, Emanuel

The fun I get out of life. 128p. O (Big blue b'k. no. B-8) [c.'27] Girard, Kan., Haldeman-Julius Pub'ns. bds. 25 c.

Harwood, Dix

Getting and writing news. 343p. il. O [c. '27] N. Y., Doran \$2.50
An introduction to the principles of journalism.

Haskin, Sara Estelle

The upward climb; a course in negro achievement. 144p. (2p. bibl.) D [c. '27] N. Y. Council of Women for Home Missions and Missionary Educ. Movement 75 c.

Hauck, Louise Platt [Mrs. Leslie Franklin Hauck]

High Jinks ranch. 320p. il. D c. Phil., Penn \$1.75

The adventures of a young girl and the friends she entertains in a cabin in the Rocky mountains.

Hawk, John

The mid-ocean tragedy. 301p. D [c. '27] N. Y., Doran \$2
A murder mystery on a great transatlantic liner.

Haworth, Paul Leland

The Hayes-Tilden election [new ed.] 376p. bibl. footnotes) D [c. '06, '27] Ind., Bobbs-Merrill \$3

Hibben, Paxton

Henry Ward Beecher: an American portrait. 390p. (11p. bibl.) il. O [c. '27] N. Y., Doran \$5
This biography of a famous American preacher is a chapter in American social history.

Higgins, William Worthington

World travel facts. 542p. il. O c. Chic., Author, 15 N. Ashland Ave. \$5
Impressions of the author's round-the-world-trip, leading to the conclusion of "America first."

Hobson, Coralie

Bed and breakfast; il. by Pearl Binder. 157p. D c. N. Y., Liveright \$1.75
Humorous diary of an English lady pseudo-intellectual who lives in London's Greenwich Village.

Hoernlé, Reinhold Friedrich Alfred

Idealism as a philosophy. 330p. (2p. bibl.) O c. N. Y., Doran \$2.50

Hughes, Ray Osgood

The making of our United States. 684p. (10p. bibl.) il. (pt. col.) maps D [c. '27] Bost., Allyn & Bacon \$2
A history book for school children, in which facts and events are grouped into topics.

Hulverson, George R.

Personnel. 411p. (bibl.) diagrs. O (Business administration ser.) [c. '27] N. Y., Ronald \$4.50

Irwin, Margaret E. F.

Knock four times. 307p. D [c. '27] N. Y., Harcourt \$2.50
The romance of two people from entirely different social planes in London.

Johnston, Mary

The exile. 276p. D c. Bost., Little, Brown \$2.50
A novel concerning politics of the future, its setting, Eldorado Island, a refuge for exiles.

Jones, D. C. and Daniels, G. W.

Elements of mathematics. various p. '27 Chic., Open Ct. Pub. Co. \$3

Kauffman, Reginald Wright

The overland trail, as told by Daniel Frost. 309p. il. (col. front.) O (Rowntree chronicles) c. Phil., Penn \$2.50
A tale for boys, of the great gold rush across the plains.

Keep Oliver D., and others

Is that so! you don't know the half of it. 272p. D c. N. Y., Liveright bds. \$2
A book of questions with anecdotal answers.

Keith, Marian, pseud. [Mary Esther Miller Mac Gregor, Mrs. Donald Campbell Mac Gregor]

Under the grey olives. 175p. il. D [c. '27] N. Y., Doran \$2
A novel concerning a miscellaneous group of characters on a trip to the Holy Land.

Kirchenhoffer, Herman

The book of fate [fortune-telling] 125p. il. O 27 Scranton, Pa., Personal Arts Co. \$2

Kirk, Victorine

Mickey and the monkeys; il. by Christopher Rule. 175p. il. (col. front.) Q c. N. Y., Viking Press \$2
A story for children of a little Irish boy's visit to Monkeyland.

Knickerbocker, W. S., ed.

Classics of modern science. 384p. O '27 N. Y., Knopf \$2.50

Knight, W. Kobold

The monsoon-bird. 318p. D [n. d.] N. Y., Crowell \$2
A novel of India telling of two romances, one of native life, the other of English society.

Kyne, Peter Bernard

They also serve; il. by C. Leroy Baldrige and Paul Brown. 344p. D c. N. Y., Cosmopolitan \$2
A story of the Great War as told by a horse who served in it.

Hammond, John

The physiology of reproduction in the cow. 242p. (bibl.) il O '27 N. Y., Macmillan \$7

Hertzler, Arthur Emanuel, M.D., and Chesky, Victor E., M.D.

Minor surgery. 568p. il. O c. St. Louis, C. V. Mosby \$10

Huntington, Capt. Robert

Mariner's guide; v. 1. 96p. D [c. '27] N. Y., Seamen's Church Inst. of N. Y. \$2
Jewish folk songs. 32p. D [n. d.] N. Y., Bloch Pub. Co. pap. 30 c.

Kegerreis, C. S., and others

Carburetion of kerosene. 30p. il., diagrs O (Engineering exp. sta., bull no. 27) '27 Lafayette, Ind., Purdue Univ. pap. apply

Kerlor, Willie Wendtde

The secrets of your hands, or, Palmistry explained. 96p. il. Q [c. '27] N. Y., Experimenter Pub. Co. pap. 50 c.

Kivlen, Maude D.

Ancient and medieval history. 191p. D (Oxford review ser.) [c. '27] N. Y., Oxford B'k Co. pap. 68 c.

Lawton, Alice

Goose Towne tales. 234p. il. (col. front.) O [c.'27] N. Y., Crowell \$2
Goose Towne is where all the characters in the Mother Goose stories really live.

Lehmann, Rosamond

Dusty answer. 355p. D c. N. Y., Holt \$2.50
A "first novel" that traces the career of a young English girl from childhood thru her career at Cambridge.

Locke, Gladys Edson

Scarlet macaw. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Lodge, Sir Oliver Joseph

Science and human progress; Halley Stewart lectures, 1926. 243p. O [c.'27] N. Y., Doran \$2
On the relationships of the scientific and the spiritual.

Lytton, Edward George Earle Lytton Bulwer-Lytton, 1st baron

Zanoni. 568p. il. D (Beacon lib. of fiction classics) '27, c. '93, '97 Bost., Little, Brown \$2

McCandless, Yvonne

The big Indian, how he came to go to the Other World. 64p. il. (col.) O [c.'27] Chic., A. Whitman 65 c. bxd.
A story for children.

MacChesney, Nathan William

The principles of real estate law; real property, real estate documents and transactions. 940p. (bibls.) Q (Land economics ser.) c. N. Y., Macmillan \$10.50

MacDonald, Philip

The rasp. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Mackenzie, Frederick Arthur

Twentieth century crimes. 281p. il. O c. Bost., Little, Brown \$3
A journalist describes some celebrated crimes of modern times including the Leopold-Loeb case in Chicago, the Becker case in New York, the assassination of the Russian Czar and five others.

Major, W. Montgomery, ed.

Flag of our hearts. 128p. il. (pt. col.) D [c.'27] Chic. A. Whitman 75 c. bxd.
A book of patriotic stories for all the national holidays.

McEnniry, C. D.

Father Tim's talks with people he met; v. 1; 6th ed. 181p. O '27 St. Louis, Mo., B. Herder \$1

McMurry, Frank M., and others

Arithmetic practice books; 5th grade. 119p. Q '27 N. Y., Macmillan pap. 48 c.

Martin, Thomas P.

List of references on the history of the United States; 1927 ed. no p. O '27, c. '24 [Cambridge, Mass., Author, Widener 445, Harvard Sq.] pap. 75 c.

Mueller, John B.

Handbook of ceremonies for priests and seminar-

Maynard, Harold Howard, and others

Principles of marketing. 691p. (bibls.) O [c.'27] N. Y., Ronald \$4.50
Primarily a textbook for the university student.

Meigs, Cornelia Lynde

The trade wind. 315p. il. (col.) O (Beacon Hill b'kshelf) c. Bost., Little, Brown \$2
This tale of a New England lad at sea, in the stirring days just before the Revolution, won the 1927 Beacon Hill Bookshelf Prize.

Mencken, Henry Louis

Selected prejudices. 165p. S c. N. Y., Knopf \$2.50
Selected essays from the first five volumes of the author's series of "Prejudices."

Miller, Patrick

"The deep end. 318p. D [n. d] N. Y., Harcourt \$2.50
The hero gropes for the correct adjustment in his love and in his work.

Mitchell, W. N.

Purchasing. 398p. diagrs. O (Business administration ser.) [c.'27] N. Y., Ronald \$4.50
The first of a new group of volumes on business administration, in all its aspects.

Moore, George

Celibate lives [new ed.] 237p. O '27, c. 22, '27 N. Y., Liveright \$2.50
A popular edition of the book previously published under the title of "In single strictness."

Morgan, John J. B. and Gilliland, A. R.

An introduction to psychology. 328 p. D '27 N. Y., Macmillan \$1.60

Morrison, Charles Clayton, D.D.

The outlawry of war; foreword by John Dewey. 330p. D c. Chic., Willett, Clark & Colby \$3
A constructive policy for world peace formulated by the editor of the *Christian Century*.

Mundy, Talbot

Devil's guard. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Nathan, George Jean

Land of the pilgrims' pride. 294p. D c. N. Y., Knopf \$2.50
Essays on various aspects of modern American life, by a well-known critic.

Nitti, Francesco Saverio

Bolshevism, fascism and democracy; tr. by Margaret M. Green. 223p. front. (por.) D '27 N. Y., Macmillan \$2.75
The author was formerly Prime Minister of Italy.

ians; tr. by A. P. Ganess; 7th ed. 276p. front. D '27 St. Louis, Mo., B. Herder \$1.50

National Student Conference. Religion on the campus; report of the National Student Conference, etc. 208p. D '27 N. Y., Ass'n Press \$1.50
1926 collected papers of the Mayo Clinic and the Mayo Foundation, Rochester, Minn. 1329p. il. O '27 Phil., Saunders \$13

Nolan, Aretas Wilbur

The case method in the study of teaching with special reference to vocational agriculture. 278p. (bibl.) O (Educational research monographs no. 10) '27 Bloomington, Ill., Public School Pub. Co. \$2

Norris, Kathleen Thompson [Mrs. Charles Gilman Norris]

Little ships. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Noyes, Pierrepont Burt

The pallid giant; a tale of yesterday and tomorrow. 300p. front. D c. N. Y., Revell \$2
A tale of mystery and adventure in France centering around the discovery of an old manuscript.

Oberholtzer, Mrs. Sara Louise Vickers

Here and there; songs of the land and sea that came to me. 171p. front. (por.) D '27 Phil., Penn \$2

O'Brien, Rev. John Anthony

The Cathedral readers: primer; revision of the Elson-Runkel primer. 144p. il. (col.) D [c.'22,'27] Chic., Scott, Foresman 56 c.

The Cathedral readers; bk. 6; a revision of the Elson readers; bk. 6. 448p. il. D [c.'10-'27] Chic., Scott, Foresman 84 c.

Offner, R. O.

Italian primitives at Yale University. various p. il. Q '27 New Haven, Conn., Yale bds. \$12

Olivier, Edith

The love child. 208p. front. S c. N. Y., Viking Press \$1.50
A spinster imagines a child with such adoration and intensity that it really comes to life.

Oppenheim, Edward Phillips

Stolen idols. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Overton, Grace Sloan

Dramatic activities for young people. 91p. S [c.'27] N. Y., Century pap. 75 c.

Payne, and others

Science readers; 2 v. various p. il. '27 Chic., B. H. Sanborn 72 c., ea.

Phillips, Ethel Calvert

The Popover family. 132p. il. (col.) D c. Bost., Houghton \$1.75
A story of the Popover family who lived in the little red doll house in Aunt Amelia's attic.

Pitt, Chart

Law of the lean lands. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Plowman, Max

An introduction to the study of Blake. 198p. il. D c. N. Y., Dutton \$2.50
The author analyzes the symbolism in Blake's poems.

Porter, Charles Walter, and others

The methods of organic chemistry; a laboratory manual. 317p. diags. O [c.'27] Bost., Ginn \$2

Portor, Laura Spencer [Mrs. Francis Pope]

The little long-ago; il. by Maginel Wright Barney. 484p. O [c.'27] N. Y., Dutton \$5
Stories, essays, and memories of the author's childhood.

Powel, Harford Willing Hare, Jr., and Carter, Russell Gordon

The glory of Peggy Harrison. 313p. il. D c. Phil., Penn \$1.75
A story for girls of a poor girl who comes to work in a New York department store.

Radford, Ruby Lorraine

The mystery of the white knight. 314p. il. D c. Phil., Penn \$1.75
The mysterious adventure of two girls and a boy who go to spend the summer on an old plantation near Charleston, South Carolina.

Reed, Anna Yeomans [Mrs. J. A. Reed]

Human waste in education. 477p. (12p. bibl.) il., diags. D (Century educ. ser.) [c.'27] N. Y., Century \$2.50

Reisner, Edward H.

Historical foundations of modern education. 528p. D '27 N. Y., Macmillan \$2.60

Reymont, Wladislas Stanislaw

The promised land; tr. by M. H. Dziewicki; 2 v. 628p. D c. N. Y., Knopf \$5 bxd.
A tragedy of the peasant transplanted and destroyed by industry.

Rhys, Jean

The left bank, and other stories; preface by Ford Madox Ford. 256p. D [n.d.] N. Y., Harper \$2
The stories deal with Parisian life and character on the left bank of the Seine.

Rietz, H. L.

Mathematical statistics. 181p. (Carus mathematical monographs, no. 3) '27 Chic., Open Ct. Pub. Co. \$2

Robertson, Frank Chester

On the trail of Chief Joseph. 229p. front. D '27, c.'23-'27 N. Y., Appleton \$1.75
An Indian story for boys.

Robinson, Eliot H.

The man from Smiling Pass. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Rogers, Lillian

The royal Cravatts. 344p. D c. N. Y., Ives Washburn, Inc., 119 W. 57th St. \$2.50
A novel about the New York life of a Russian family who came as Kravitz and stayed as Cravatt. This is the first publication of a new publishing house.

Rosenberg, James Naumburg

On the steppes; a Russian diary. 226p. D c. N. Y., Knopf bds. \$2.50
A day-to-day record of the author's travels in Soviet Russia in the spring of 1926.

Pickett, Leander Lycurgus

Why I am a premillennialist. 86p. D '27 Louisville, Ky., Pentecostal Pub. Co. pap. 50 c.

Potter, Russell

Modern French art. 91p. (2 p. bibl.) O (Univ. of

N. C. extension bull, v. 6, no. 13) [c.'27] Chapel Hill, N. C., Univ. of N. C. Press. bds. \$1

Puleston, William Dilworth

The Dardanelles expedition; 2nd ed. 172p. (3p. bibl.) maps O '27 Annapolis, Md., U. S. Naval Inst. flex. clo. \$2.80

Rowe, George Theodore, D.D.

Reality in religion; the Quillian lectures for 1927 delivered at Emory University. 320p. (bibl. footnotes) D c. Nashville, Tenn., Cokesbury Press \$1.75

Rubinstein, Harold F.

Isabel's Eleven; a comedy in four acts. 100p. D [c.'27] N. Y., Doran bds. \$1.25
A comedy of conflicts in modern English society.

Ruck, Berta [Mrs. George Oliver]

Kneel to the prettiest. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Russell, Charles E.

English mezzotint portraits, and their states; 2 v. 276p.; 536p. il. v. 1, F; v. 2 Q '27 N. Y., Minton, Balch 3/4 lea., \$75 bxd.

Sansum, William David, M.D.

The normal diet; 2nd ed. 136p. (bibls.) diagr. D '27 c.'25, '27 St. Louis, Mo., C. V. Mosby \$1.50

Scott, James K. P.

The story of the battles at Gettysburg. 312p. il., maps O c. Harrisburg, Pa., Telegraph Press \$2

This is the first of three books in which a survivor describes the three days' battles.

Scott, Reginald Thomas Maitland

The black magician. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Seabrook, W. B.

Adventures in Arabia. 347p. il. O [c.'27] N. Y., Harcourt \$3

The author is an American who has lived among the people of whom he writes, the Bedouins, the Druses, the Whirling Dervishes and the Yezidee Devil Worshipers.

Seymour, Beatrice Kean Stapleton [Mrs. William Kean Seymour]

Three wives. 364p. D c. N. Y., Knopf \$2.50

The story of the marriages of three modern women in social and literary London.

Shadwell, Arthur, M.D.

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A discussion of what has happened where the Socialists have gained political power.

Sheehan, Perley Poore

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Sherman, Harold M. and Daniel Hawthorne

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A backwoods lad finds himself faced with difficulties when he goes to the city to save his family fortune.

Shinn, Cobb X.

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Smith, Harriet Lummis

Pollyanna of the orange blossoms. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Smith, Laura Rountree and June, Caroline Silver

Little folks from etiquette town. 202p. il. (col.) O [c.'22-'27] Chic., A. Whitman \$1 bxd.

Parts one and two were formerly published separately.

Smith, Mrs. Mary Prudence Wells

Jolly good times; child-life on a farm; il. by Helen Mason Grose. 306p. il. (col. front.) D '27, c.'75-'27 Bost., Little, Brown \$2

A new edition of an old favorite, with an introduction by Clara Whitehill Hunt.

Steel, Byron

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Tichenor, Frank A., ed.

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Robison's manual of radio telegraphy and telephony for use of naval radiomen; 7th rev. ed. 747p. il., diagrs. O '27 Annapolis, Md., U. S. Naval Inst. \$5.50

Sabin, Alva Horton

The industrial and artistic technology of paint and varnish; 3rd ed., rev. and enl. 459p. O '27 N. Y., Wiley \$5

Seward, James Gordon

Imperial insurance instructions; a course in the art of writing, collecting and managing industrial insurance. 219p. O ['27] [Dublin, Ga., Author] \$3.95

Sluder, Greenfield, M.D.

Nasal neurology, headaches and eye disorders. 428p. (11p. bibl.) il. (pt. col.) O c. St. Louis, C. V. Mosby \$11.50

Spitz, Rabbi Leon

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Zoethout William Douwes

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Treatt, Stella Court

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Shirley's family had to move from their happy home to a farm in a little Texas town—a story for girls.

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El Abencerraje; ed. by N. B. Adams and Gretchen Todd Starck. 96p. il. D (Hispanic ser.) '27 Chic., B. H. Sanborn 84c.

Virgil

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The Field of Old and Rare Books and Weekly Book Exchange

CURRENT RARE BOOK NOTES

Frederick M. Hopkins

"LETTERS of a Loyalist Lady," written by Anne Hulton to a friend of hers in England during the years 1767 to 1776, will be published in a limited edition this month by the Harvard University Press. These letters present a vivid first-hand picture of the early days of the American Revolution.

OF the early editions of Crashaw only three were published during the poet's lifetime, and only one when he was resident in England. In the new Oxford edition, edited by L. C. Martin, is an autograph dedication now printed for the first time and the only portion of Crashaw's work at present known to exist in his handwriting.

THE ownership of the old house at Seventeenth Street and Irving Place, the home of Washington Irving in the early 50's, was recently acquired by the National Patriotic Builders of America, Inc. It is the purpose of this society to restore the house to its original condition and appearance. The building will serve as a city memorial to Washington Irving and as a headquarters for an extensive Americanization and patriotic program which the society has in view.

THE Free Public Library of Philadelphia has been having a remarkable exhibition of manuscripts and autograph letters. The manuscripts, historical and literary, were mainly loaned by Dr. Rosenbach, and included Mark Twain's "Pudd'n-head Wilson," Hawthorne's "Tanglewood Tales," Whitman's "By Emerson's Grave," and a portion of Irving's "Life of Washington." There was a great variety of interesting letters, among them important literary letters of Stevenson, Tennyson, Dickens, Thackeray, Kipling, Conrad. An interesting fact is that this exhibition held in midsummer attracted a great deal of attention and was a great success.

A QUEER story comes from the Riviera. A case of books was bought by a French collector for a few francs at the settlement of the estate of an eccentric English woman. Finding that he could not read them he sold them to a local dealer for a small advance. They were purchased by an English book buyer on the same day, who estimates their value at about £2,000. The lot included first editions of Fielding, Smollett, Milton, Sterne, Goldsmith, Shelley, Keats, Dickens and Thackeray. A similar story came from Venice in the

spring. A Venetian came into the possession of a score, or more, of old vellum bound Latin books, which soon became very much in the way. They were sold to an old furniture dealer who in turn sold them to a Berlin bookseller, who is said to have made a small fortune on the books as most of the items were rare incunabula. A high hope for such treasure might explain the great American invasion of Europe.

THE Wyoming Historical and Genealogical Society of Wilkes-Barre, Pennsylvania, has decided to publish the valuable manuscript material which has recently come into its possession relating to the early settlement of the Wyoming Valley in the colonial era under the auspices of the Susquehanna Company. This material, known as the "Susquehanna Papers," is of great interest and importance and will throw a flood of light upon the occupation of the region around Wilkes-Barre by a group of Connecticut settlers in the decade preceding the Revolution, which led to the Pennsylvania-Connecticut controversy over Wyoming lands. The editing of these papers has been entrusted to Dr. Wayland Fuller Dunaway, Professor of History in the Pennsylvania State College. The society and the editor solicit the cooperation of individuals and organizations in notifying them of any manuscript material in their possession relating to this important subject.

A BOOK which will have special appeal to collectors of nautical literature is announced as a "find" of Rear Admiral Elliott Snow, and will be published by Houghton, Mifflin Company, was entitled "Life in a Man-of-War or Scenes in 'Old Ironsides' During Her Cruise in the Pacific, by a Fore-Top-Man." Admiral Snow found this picturesque chronicle of the life of the U. S. S. Constitution, in the original edition of 1841, which was copyrighted by Henry James Mercier and William Gallop. It is the belief of the admiral, who writes an introduction to the new edition, that Mercier was undoubtedly the author. The story begins with the signing of the sailor's articles at Charlestown Navy Yard in March, 1839, and ends with the return to Hampton Roads in

October, 1841, after 329 days at sea, 535 days in port and a journey of nearly 46,000 miles. The edition will be limited to 750 numbered copies and richly illustrated from old prints.

THAT the choicest selections in one of the greatest libraries in the world should have been purchased, brought to America, and have been in possession of Dr. Rosenbach for months, and no one the wiser on either side of the Atlantic, is certainly extraordinary. A writer in the London *Times* refers to the sale as one of the greatest book transactions of modern times; "In the obituary notices of the late Sir George Holford, and in the more recent announcements of the sales of the art collections and library at Dorchester House and Westonbrit, there were references to the fact that Sir George Holford had sold privately some of his rare books to Dr. Rosenbach. The transaction was kept secret by mutual arrangement, and it was only at the time of his death that the sale was mentioned. The details that then leaked out were very meager. It was said that he had sold his Shakespeare Folios and Quartos, the famous first edition of Bunyan's "Pilgrim's Progress," the set of Walton's "Angler," and a few other books. As a matter of fact, the "deal" involved the sale of the choicest books of the Holford library and formed one of the biggest single financial transactions in rare books since the purchase by the late Mrs. Rylands in 1892 of the Spencer library for about £250,000."

"THE Note Book of Elbert Hubbard," gathered by Elbert Hubbard II. with an introduction by Alice Hubbard, intended as a tribute to the founder of the Roycroft Press, is one of the best volumes to appear from this press for a long time. The borders, initials and binding are all by Roycroft artists and craftsmen. The contents include the greatest variety of material, from the two-line epigram to essays of several pages. The material is arranged with artistic taste and effect, with an eye for pleasing variety. The selections are Elbert Hubbard at his best, ranging over a wide field, especially vigorous, with a philosophical relation to every-day life.

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(Continued from page 683)

face has fine long descenders and ascenders and composed makes a lovely open page.

If "Deepdene" is to be made available on the Monotype (midwife to the birth of so many fine Goudy types) it will be an admirable addition to the equipment of bookmaking.

Mr. Goudy is also distributing, to those who are interested, his *Typographica*, No. 5, a quarterly folder of type specimens showing the use of different fonts designed by Mr. Goudy and cast at the Village Letter Foundry. This type specimen book is being distributed thru the Continental Type Founders Association at 248 West 40th Street, New York.

HELEN G. MORE, head cataloger of the State College of Washington Library, writes about the Bible:

"For some time I've been wishing that someone would publish the books of the Bible separately or in groups in such a way that they could be printed in a good clear type and in a size not larger or thicker than an average novel; also on good paper, and not India paper either!

"I've wanted to read the Bible, or at least the interesting parts, and I've found most of it interesting except the genealogies. But the small type in a decent-sized Bible drives me away. After using my eyes closely in cataloging books all day I can't abuse them by reading the ordinary



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small Bible. And most of the larger Bibles are done in that horrible 'self pronouncing' style that I detest.

"I shall very much appreciate any information on these matters, as I've found trade information on the Bible rather difficult to get, for some reason. I can't see why the books of the Bible in attractive separate editions shouldn't be very popular; they make fascinating reading for the most part and I believe even the radical evolutionists might enjoy them if published in an enjoyable format!"

* Well there's one more voice. So far as I know Miss More and anyone else who wants to get the Bible in a form really easy to handle and read is simply out of luck. The Nonesuch Press has been printing it a book at a time, I believe, but Nonesuch prices are not for the ordinary book buyer. The John Day Company has published one beautiful volume designed by Bruce Rogers, but it is only the book of Luke, out of all the books of the New Testament and the more delightful books of the old. The University of Chicago Press published a new translation of the Psalms a year or

so ago in a trade edition beautifully easy to read, and the Song of Songs separately this year. But the latter is now only in a complimentary edition to the booktrade and is not for general distribution. The Old Testament translation, to be published this fall, is all in one volume, and only a little easier to handle and read than a traditional Bible of twenty-five years ago.

The field is still open, gentlemen. Who will publish a Bible which Miss More can read after a hard day of cataloging?

AND there is that new rag paper of Crane's. If we keep on wooing the old traditions as we have been doing lately in the matter of paper, women will soon be wearing hoopskirts. (This is very bad logic, but let's not bother to discuss it here. It furnishes what the editor of *The Daily News* calls "young woman interest" on an otherwise dull page.) Bruce Rogers and William Edwin Rudge started it a few years ago with "B. R. 100% Rag." Worthy Paper Company followed suit and here come the Crane people, whose mills were making rag paper 125 years ago, go-

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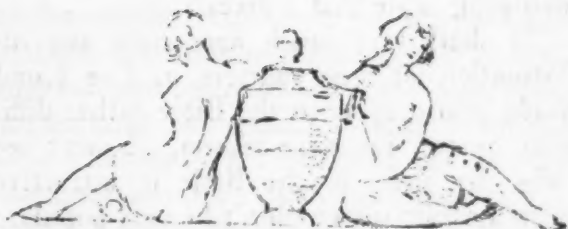
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ing back to the way that was good enough for their grandfathers. I'll bet there are a lot of good paper makers turning over in their graves and chuckling triumphantly. But if the paper is as good as it feels no one will mind the friendly laughter of a few worthy ghosts.

ONE of the most beautiful books I have seen for months is "The Modern Decorative Arts of Sweden" by Erik Wettergren, translated by Tage Palm of Chicago. This last phrase is written with no little satisfaction, for Mr. Palm is one of the reasons why it is possible to buy a good dinner in Chicago. He and Mrs. Palm are the proprietors of "A Bit of Sweden" one of the best restaurants in Chicago. I suspect that in New York he would be somewhat lionized and that it would be a rather smart thing to eat in his restaurant. We do that sort of thing less in the middle west. We go to his \$1.25 Table D'Hôte because we like the food his wife prepares. If either of them will chat with us awhile, so much the better; if not we eat happily



In order to get a correct understanding of the character of the modern decorative arts of Sweden, we must consider its rich complexity and the profound natural differences, which exist between the elements, that have lent their form to it. Its roots extend through past centuries and, roughly speaking, we might say that there are three principal roots from which the top of the tree gets its life and character. One of the roots is directly attached to the very soil of the country. This is the national rustic character of our applied art. Already here we find a series of colours of the greatest variety, as multi-form and diverse as the country itself. Is there in Europe any other country, where nature shows the same degree of variety as in our Sweden, so far extended toward North and South? Southernmost there is Scania with its softly undulating fields, as rich as Denmark or Essex; immediately to the north we find the province of Småland, where the fields bear more stones than crops, and where the century-old glass-works are hidden in the depths of the silent forests. Proceeding to the north we see Dalecarlia with its peasant-costumes so full of colour and its glittering lakes amid the cultivated slopes of the mountains. Finally we reach the rugged Norrland, where you may travel miles and miles without meeting a living soul and without seeing a single cottage, while the sparkingly white mountains rise toward heaven, during the winter black and besprinkled with stars, but in summer-time always brilliant with sunlight.

Page from "The Modern Decorative Arts of Sweden"

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and with gusto and go away more than satisfied with our bargain, perhaps to see him the next day at the Art Institute where he is in charge of the exhibition of modern decorative art from Sweden sent here by Crown Prince William, and recently on view in the Metropolitan Museum.

His book has a double interest for book-makers. It clearly belongs in the specimen library as a physical mark at which to shoot. And a long discussion of bookmaking in Sweden, and particularly bookbinding in Sweden, is a material addition to the literature of the craft. There are excellent illustrations done in most of the media of the graphic arts. The book is published by The American-Scandinavian Foundation of New York.

A Booklovers' Edition of Christopher Morley

The new Haverford Edition of Christopher Morley has begun to come from the Country Life Press, a pleasing pocket size volume bound in red cloth. There are to be twelve volumes and the edition is limited to 1001 sets at \$60.00 a set. The collection will include considerable hitherto uncollected material.

The plan of this new edition is interesting because it revives the broader proportions which have been used more abroad. The Haverford Edition was planned by Stanley Morison, and is therefore interesting as embodying the ideas of a master book builder. The proportions of this volume are $6\frac{3}{4} \times 5$; practically 4 to 3 in proportions as compared to the commoner 3 to 2. The volume is also interesting because the type has been especially set for a volume of this size and set with the liberal margins that would be common in a larger book. The type measure is 3 inches as compared to $3\frac{3}{8}$ as used in the *Modern Students' Library*, which again was set especially for the book. Most pocket series have the need of getting as much into a volume as is possible, in order to make its purchase desirable to students, but the Morley is made to appeal more especially to book connoisseurs and can therefore dare to indulge in charming extravagances. The binding is a pleasant red with nicely planned lettering on the back.

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THE public interest in pocket size books will never lessen, as volumes of the smaller size are not only easy to carry around but take less room in the restricted shelf space of the average house. Simultaneously with many experiments on the part of publishers to revise standard twelves in handsome series similar experiments are going on in the field of the small book, and it is interesting to study these specifications and see what decision the bookmakers have arrived at after the careful consideration of book proportions that must be made before a long series is undertaken.

Two of the well-known pocket series are almost identical in dimensions, the *Modern Library*, published by the Modern Library, Inc., and the *Modern Students' Library*, published by Scribner. These books' over all proportions are $6\frac{5}{8} \times 4\frac{1}{2}$. The Scribner series uses the stiff boards and the *Modern Library* the flexible type of binding. These proportions are practically, height $1\frac{1}{2}$ times the width.

The *Borzoi Pocket Books* are slightly taller, $6\frac{7}{8} \times 4\frac{5}{8}$, and the books in the Macmillan *Modern Reader's Series* are $7\frac{3}{8} \times 5\frac{1}{8}$. All of these series, however, are in similar relationship of height and width.

A series called The Travellers Library has been published by Jonathan Cape in London and has attracted a great deal of favorable comment because of the graceful format, the type being especially set for each volume. The size is $7 \times 4\frac{7}{8}$.

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E. G. C.

Designed by O. W. Ingalls. Contributed to the PRINTING EXHIBITION and CRAFTSMEN'S NUMBER of THE AMERICAN PRINTER by E. M. DEANARY, Typographic Service, NEW YORK, N. Y.

From the September American Printer. See page 16.

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Bremen Press Edition of Luther's Bible

THE Bremen Press, originally founded in the town from which it takes its name, but soon transferred to Munich, is eminent among the modern presses of Germany which since the war has aided in improving the craftsmanship of fine printing. One of its plans is to print a series of stately folios, each of which contains a classic in one of the great literary languages. To celebrate the four hundredth anniversary of the completion of his task, Luther's German Bible is to appear in five volumes.

The Pentateuch has only just been published, to be followed by the historical books of the Old Testament, then the poetical books and the Apocrypha, then the Prophets, and lastly the New Testament, which it is hoped will appear before the end of next year. The text is based upon the last edition issued in Luther's lifetime, that of 1545, which embodies Luther's intentional corrections, while several other editions have been collated for the corrections of accidental errors. The first volume is meeting the approval of the best Continental typographers. The *London Times* says: "In all respects the production of the volume is entirely to be commended, and it is worthy of a place in every collection of fine modern books."

Autographed Arliss Book

THE autobiography of George Arliss which Little, Brown & Co. are to publish under the title of "Up the Years from Bloomsbury" is a volume full of delightful gossip. Mr. Arliss, whose 20 year residence in America has made him so many friends, has autographed the 250 large paper copies which will have a special binding and be boxed. Publication date is September 24th.

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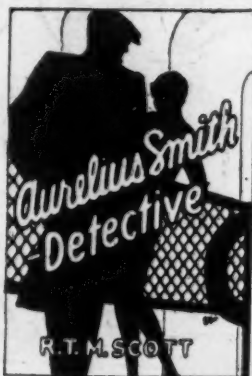
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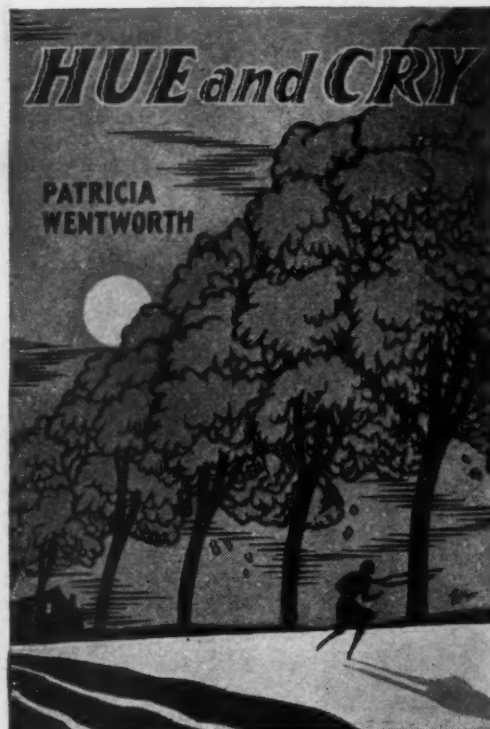
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